The Bristol Improv Theatre Limited

(A Charitable Company Limited by Guarantee)

AMENDED
Annual Report and Financial Statements

For the Year Ended 31 January 2025

Company Number: 08856944
Charity Registered in England and Wales Number: 1207613

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The Bristol Improv Theatre Limited
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For the Year Ended 31 January 2025

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Chair's Introduction

I am honoured to present The Bristol Improv Theatre's inaugural Trustees' Annual Report. Since achieving charitable status on 26 March 2024, we have embarked on a transformative journey, restructuring our organisation, redefining our strategic direction, and strengthening our financial and operational foundations. This comprehensive work has brought us to the strong and confident position we hold today at the time of writing (1 November 2025). Writing this report has given me the opportunity to reflect on our challenges, our progress, and the achievements that now define our position. The financial statements presented here, covering the period from 1 February 2024 to 31 January 2025, do not yet reflect the strength of our current outlook; viewed in isolation, they appear concerning. However, when considered alongside our most recent, and undoubtedly successful, financial performance, they highlight the incredible journey we have undertaken and the actions that have led us to a far stronger financial position today. At the heart of our mission is our commitment to making improvisational theatre truly accessible, inclusive, and representative of the diverse communities we serve, values that have shaped our choices, strengthened our culture, and guided every step of our journey, including our recent financial one.

I am very proud and delighted to report that, as of the time of writing, we have had two successive months above £30,000 in revenue and have repeatedly made a profit just under five figures for two consecutive months, both of which are the first achievements of this nature in the Bristol Improv Theatre's history. In contrast, a year ago at this time, our losses were in the five figures. Specifically, a year ago (financial year: 1 February 2024 to 1 November 2024), and only thanks to the over £27k raised at the "Save the BIT Campaign," our financial year-to-date was a profit under £3k, despite the successful campaign. Excluding the campaign (and not considering the additional footfall the campaign spurred), we experienced a loss of nearly £23k. Two years ago, more reflective of the historically typical year for us, our financial position year-to-date (financial year to date 1 November 2023) was a loss of nearly £33k. Our current financial position, (financial year to date 1 November 2025), without any fundraising campaign, is already creating a modest profit for the first time in our history.

Additionally, since the financial year in question, our Workplace Training's monthly average revenue has increased by 249%, our Venue Hire's monthly average revenue has increased by 7.3%, our Bar Sales net profit has increased by 29%, our Theatre School's net profit has increased by 5% and our percentage of sold-out shows has increased by 2%, presenting improvements amongst all of our five revenue streams. A further amendment I am adding, on 27 November 2025, is to celebrate an additional milestone: excluding our long-term loans, for the first time in years, we have completely cleared outstanding debt.

Our financial position has transformed dramatically. This turnaround is no doubt in part a result of our spring restructuring, the leadership and commitment of our voluntary Interim Chief Executive Officer, Colin Burlison, the resilience of our senior team, the passion we all carry for improvisational art and our charitable purpose, and, in the last six months, the strengthened involvement of our enduring Board of Trustees. I have full confidence that this trajectory of progress will continue under the stewardship of our new full-time Chief Executive Officer, Tom Mansfield.

The Bristol Improv Theatre is carried forward by an exceptional team, one that united with conviction, determination and belief to accomplish what many believed at the time to be impossible. Although the challenges we faced prompted some to step away, those who remained demonstrated extraordinary dedication and resolve. I can personally attest that there were countless hours and sheer 'blood, sweat and tears,' yet through everyone's sustained hard work and shared deep belief in our mission, we have now turned the corner to achieving genuine financial sustainability. For that, I am incredibly proud.

Raeesa Rajmohamed

Chair, Board of Trustees
The Bristol Improv Theatre

Trustees and Directors on Date of Report	Raeesa Rajmohamed (Chair) appointed August 2023 Shaun Michael Dewfall appointed April 2025 Emily Griffiths appointed December 2024 Angela Elizabeth Lauria Kingdon appointed September 2025
Trustees serving from the period: *In order of appointment date*	Jamie Singeisen Goldharber (known professionally as Jamie Harber) appointed August 2022; resigned December 2024 Adam Philip Kessler (Treasurer) appointed February 2024; resigned April 2025 Christopher (Chris) Bird appointed December 2024; resigned July 2025 Helen Louise O'Donnell appointed December 2024; resigned July 2025 Hugh Robert Benjamin Harris appointed April 2025; resigned September 2025
Chief Executive Officer	Thomas (Tom) Peter Mansfield (from October 2025) Colin Henry Burlison (Voluntary Interim) (June 2025 - October 2025)
Other Senior Leadership	Luke Anthony Mallison (Executive Director until February 2024) Maia Kierann Shah (Executive Director from February 2024 - April 2025, Artistic Director from May 2022) Paula Luke (Head of Marketing from April 2025)
Company Number	08856944
Charity Number	1207613
Principal Office and Registered Office	50 St. Pauls Road Clifton Bristol BS8 1LP

Independent Examiner	Michelle Ferris BSc (Hons) FCA DChA Albert Goodman LLP Goodwood House Blackbrook Park Avenue Taunton Somerset TA1 2PX
Bankers	Lloyds Banking Group 25 Gresham Street London EC2V 7HN
Bookkeepers	Jodenan Book-Keeping Services 43 Stratton Rd Saltford Bristol BS31 3BW

In this report, 1 February 2024 to 31 January 2025 is referenced as "the period," "the relevant period," "the time in question," and "the period in question."

1 February 2025 to 1 November 2025: referenced as "until date of report," "since then," "thus far," and "until now."

The trustees, who are also directors for the purposes of the Companies Act, present their report and the unaudited financial statements of the charity for the year ended 31 January 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's memorandum and articles of association, the Statement of Recommended Practice (SORP FRS 102 2019), and are in accordance with the special provision relating to small companies within Part 15 of the Companies Act 2006.

On 26 March 2024 the company registered as a charity in England and Wales, number 1207613. These accounts are the first prepared since the company became a charity and have been prepared as if the charitable status has always been applied.

Public benefit

The trustees report that the charitable activities, described in the "Mission statement", "Activities" and "Achievements and performance" paragraphs, are for the public benefit. The trustees also confirm that they have complied with section 17(5) of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission.

Structure, governance and management

The Bristol Improv Theatre Ltd is an independent charity, registered number 1207613 and a company limited by guarantee, registered number 08856944. The charity is governed by our Memorandum and Articles of Association.

A copy of the Bristol Improv Theatre's governing documents, our Memorandum and our Articles of Association, are available upon request.

As part of our current policy review, our Articles of Association will be updated. We first implemented our Articles of Association prior to achieving charity status, and are keen to update them to better reflect a charity. It is our intention for this to be modified within the next 12 months.

The following trustees who are also directors for the purposes of company law, served during the year and since the year end:

The charity's Board of Trustees are responsible for the overall management of the charity.

The Board of Trustees meet on at least a quarterly basis, and 13 board meetings have taken place since the period in question to secure financial stability.

The Chair and the joint Artistic Director and Executive Director met biweekly (every two weeks) from February 2024 to offer support and guidance until her departure as Executive Director in April 2025.

To establish a financial strategy and assist in the strategic direction, Trustees arranged a Strategy Day for all staff and all Trustees on 11 July 2024 at the Bristol Improv Theatre, and again at the BBC Studios on 17 April 2025.

Additionally, since then, five meetings took place on a biweekly basis from May 2025 to July 2025 between Trustees (the Chair and at least one other Trustee) and all staff when Trustees became heavily involved in management following the Executive Director's sudden departure in April 2025 [more on page 26]. During this time, individual Trustees also held biweekly meetings with their assigned organisational department as part of the Chair-initiated Trustee Mentorship Programme [more on page 27].

Trustee Recruitment

The process for managing Trustee recruitment was created and led by Raeesa Rajmohamed, Chair of the Board of Trustees. Jamie Harber managed relationships with trustee recruitment websites, and Raeesa worked with the marketing department to advertise the role, specifically seeking individuals to fill the board's skill gaps, whilst encouraging applicants from diverse backgrounds, and ensuring recruitment is inclusive and accessible.

Trustees require a formal application process: CVs and cover letters expressing their reasons for applying and their relevant skills must be emailed directly to the Bristol Improv Trustee email address (of which all Trustees have access and monitor). All trustees review the applications in accordance with a scoring system and chart created by the Chair and Adam Kessler. The highest-rated applicants are invited for an interview with the Chair and at least one other trustee.

To expand the pool of governance and available expertise, we ran Trustee recruitment from October 2024 to April 2025. We appointed new Trustees who significantly expanded our knowledge and expertise in HR, employment law, policy and health and safety, and, most recently, grant writing experience, with all new Trustees bringing broader diversity to our board.

Our board currently represents different genders and sexual orientations, individuals with disabilities, has neurodivergent members, is majority women, and represents three different nationalities. Our Chair is an ethnic minority woman of various other marginalised and minority traits. In line with our core values, we have endeavoured to ensure, through trustees' own experience and the consideration given to all members of our community, that the lived experiences of many different groups have a voice at our most senior level.

Staff

Tom Mansfield is currently our Chief Executive Officer. For the financial period (1 February 2024 to 31 January 2025), Maia Kierann Shah acted as both Artistic and Executive Director, which she continued until the sudden end of the Executive Director responsibilities in April 2025. Trustees collectively assumed this role until Colin Burlison acted as Voluntary Interim Chief Executive Officer from June 2025 to October 2025, and Tom Mansfield assumed the role full-time in a paid capacity on 13 October 2025.

The charity employs a core administrative team of eight staff members and an additional eight event and bar staff responsible for delivering live events, venue hires, and bar operations. The organisation also engages a freelance pool of 24 instructors to deliver sessions for the Theatre School.

Declarations of Conflict of Interest

All potential conflicts of interest arose from individuals in voluntary positions at the Bristol Improv Charity, and none received any financial remuneration or any other remuneration. All conflicts of interest were declared at the outset of involvement and approved by the Board of Trustees.

Helen O'Donnell - Trustee
Potential conflict: 'Do Not Adjust Your Stage,' performing act

Helen O'Donnell joined the Board of Trustees on December 2024. Prior to her appointment, she disclosed her involvement in the improvisational act titled Do Not Adjust Your Stage (DNAYS). DNAYS regularly performed as a visiting London act at the Bristol Improv Theatre around 2-3 times per year before Helen applied to join the Board of Trustees in November 2024.

To combat any potential conflict of interest, and as approved by the Trustees, Helen O'Donnell agreed to conditions to her Trusteeship. During Helen's tenure as a trustee, DNAYS performed twice, and on both occasions all DNAYS' earnings (from ticket sales and performance) were donated to the Bristol Improv Theatre.

Helen resigned from the Board of Trustees in July 2025.

Colin Burlison – Pro Bono Business Consultant & Voluntary Interim CEO
Potential conflict: Raeesa Rajmohamed, Chair of Board of Trustees

Colin Burlison first joined the Bristol Improv Theatre as a Pro Bono (in an unpaid capacity) Business Consultant in February 2025. He was later recruited as the Voluntary (in an unpaid capacity) Interim CEO. Colin is the husband of Raeesa Rajmohamed, the Chair of the Board of Trustees.

Colin was initially requested by the Treasurer to act as a consultant in February 2025, and when the need for a CEO became clear, formal consideration and inspection was given to Colin's provided CV, letter of reference and clear DBS Check. The board held a vote on the matter on 5 June 2025. The Chair offered to recuse herself from the vote, and when disregarding her vote, the outcome is unchanged.

During Colin's tenure as Interim CEO, there were measures put in place to mitigate the conflict of interest, including the Chair having no involvement with the line management of the Interim CEO and withdrawing from all decisions regarding the role.

A formal and detailed Conflict of Interest document was produced, outlining the steps taken. The board are satisfied that the benefit to the charity from Colin's tenure as Interim CEO in an unpaid role, outweighed the mitigated risks.

Colin's tenure as Interim CEO ended upon his and the board's recruitment of a full-time, paid Chief Executive Officer in October 2025.

Objectives and activities

Charitable Purpose
The Bristol Improv Theatre ("BIT") is established for the public benefit to advance the arts, by the promotion, in particular though not exclusively, of the art of improvisational theatre. The organisation's activities have been carried out in furtherance of this charitable purpose. Through our courses, performances, community events, and artist support programmes, we are dedicated to enriching the cultural life of Bristol and its surrounding areas. Our work prioritises education, creativity, and meaningful community impact. We are the UK's first full-time dedicated improv theatre venue, opening our permanent location in March 2016.

Mission
Our mission is to make improvisational theatre an accessible and valued artistic practice, offering opportunities for people of all backgrounds to learn, create, and engage with the performing arts. We strive to remove barriers to participation and to ensure that improvisation is celebrated not only as entertainment but as a tool for education, personal development, and community resilience.

Overview of Activities
Our 100-seat theatre, bar space, and teaching rooms are used daily for performances, classes, rehearsals, meetings, cultural events and arts exhibitions. These facilities are open to the public whenever programming is scheduled.

The Bristol Improv Theatre advances its charitable purpose by providing:

- A dedicated theatre venue offering access to performances, cultural events, and exhibitions;
- Performances featuring local acts and indirectly educating audiences on improvisational theatre,
- Performances featuring improvisational groups to promote and encourage making space for their stories and lived experiences,
- A year-round educational programme of improvisation and theatre training for adults;
- Improvisational opportunities for marginalised groups,
- Bettering our community through access to and education on improvisation art and skills,
- Community participation opportunities including open mic nights, open improv "jam" sessions, amateur productions, and social arts events; and
- Workplace improvisation training programmes/workshops for organisations, universities, and workplaces within the community, educating the community on ways improvisation can benefit daily lives and improving individual skills, often bespoke and tailored to the purpose and goals of the session, such as building confidence, public speaking and self-assertion

Revenue Streams
The Bristol Improv Theatre has five revenue streams:

5 Revenue Streams (in order of operational goals and objectives):

1. Theatre School (Educational: Drop-In/Taster sessions, six-to-seven-week-long courses, workshops)
2. Workplace Training/Improv (formerly known as "applied improv;" (Off-site improv education and training such as improv for workplace skills)
3. Performance/Show Ticket-Sales
4. Bar Sales
5. Venue Hire

During the relevant period, there was one additional revenue stream: income from renting the residential flats which sit at the top portion of our building of operations. On 14 April 2025, the residential flats were returned to the building owners, our landlords, due to the limited financial gain, the expansive staff resource required to manage them, and how acting as landlords sat in contrast with our charitable objectives [see more on the financial benefit this caused under Going Concern on pages 24 - 34].

6. Residential Flat Rentals [ended 14 April 2025]

Core Values
As unanimously agreed upon by the staff and Trustees of the Bristol Improv Theatre, our work is guided by five core values that carry the acronym "PICK-Fun:"

- **P**rogressive: We are committed to continual growth, innovation and being at the forefront of positive change. We strive to push artistic boundaries, embrace new ideas, and evolve our educational practices to meet the changing needs of our community.
- **I**nclusive: We welcome people from all backgrounds, identities, and levels of experience. We work actively to ensure that our space, programming, and pricing remain accessible, and that everyone feels they have a place both on our stage and within our community.
- **C**ollaborative: Improv is built on teamwork, and so are we. We foster a culture of shared creativity where staff, artists, volunteers, and participants work together to build something greater than any individual could create alone.

- **K**ind: Compassion and respect underpin all that we do. We aim to create an environment where people feel safe to take risks, express themselves, and grow, supported by a community that prioritises empathy and understanding.
- **F**un: At the heart of improv is joy. We believe the arts should be enjoyable and uplifting, and we aim to create experiences, whether in classes, rehearsals, or performances, that bring laughter, connection, and a sense of play.

Core Aims

Building specifically on our values, and as agreed unanimously by the staff of the Bristol Improv Theatre, to advance improvisation, our core aims are:

- Community Inclusion: To support and provide our community's access to improvisational art. This includes maintaining affordable course rates, offering concession prices, and providing free or low-cost opportunities for engagement, to prevent cost as a barrier to participation in the arts. It also includes offering opportunities to showcase community art and advance community involvement.
- Education: To prioritise high-quality teaching and learning. Our primary focus is delivering a robust programme of improv training, ranging from introductory courses to advanced performance development, that empowers individuals to gain confidence, creativity, and communication skills. We aim to broaden understanding of improvisational theatre as both an art form and an educational tool.
- Diversity: To actively diversify who creates, learns, and performs. Improvisation has historically featured white, straight, cisgender men. We are committed to amplifying underrepresented voices in the arts through outreach, inclusive programming, and partnerships. Our goal is to ensure that the stories, artists, and audiences at the Bristol Improv Theatre reflect the breadth and richness of our wider community.

Achievement and Performance

From 1 February to 31 January 2025, we delivered 115 courses, reached 1,197 students, hosted 132 shows, reached an audience of 6,513, and presented an additional 20 participatory shows, reaching a further 755 audience members. Notably, audiences are in this range due to the increased footfall we experienced from the Save the BIT Campaign fundraiser in the summer of 2024. Since then, in line with our core aims, we have prioritised our educational offerings and put on 17 participatory performances (a relative increase of 13%), reaching 423 audience members thus far; delivered 76 courses (notably 67% more masterclasses), reaching 787 students; and delivered an additional 74 performances, reaching another 3,615 audience members. Additionally, our workplace training offerings, a priority for us to achieve our educational purposes off-site, increased by 130%.

Total Number of...	1 Feb 2024 – 31 Jan 2025	1 Feb 2024 – 1 Nov 2025
Courses Delivered (*Workshops, Drop-Ins (including Improv Gym, Improv for Fun), masterclasses etc. and 6-7 Week-long programmes*)	115	76
Students Reached	1197	787
Performances Delivered (excluding interactive performances)	132	74
Audience Reached	6,513	3,615
Participatory Performances *(Jam Sessions, Open-Mic Nights, Improv Lab, game nights, scratch nights and quizzes*)	20	17
Participatory Audiences Reached	755	423
Workplace Training Sessions/Workshops *(Bespoke and Off-Site/Mobile)*	10	23
**Excluding external/venue-hires*		

Please find below a more detailed analysis of our core aim achievements and of the growth we have exemplified since the period in question.

Community Inclusion

a) Ticket Prices

To further achieve inclusion and audience accessibility, from the period in question and since then, we maintained ticket prices well below both the national average and the cheapest regional average. We additionally offered performances that were "pay what you decide," allowing audience members to attend free if necessary. We continue to permit self-identification (without substantiation) for concession tickets which offer a deduction of £3 for our performances/shows, £5 for our drop-in sessions/classes and £10 for our six- and seven-week-long courses.

From the period in question, excluding our lower concession prices, 70% of all shows were priced at or below £13 a ticket, with tickets at the lower end sold at £5. Of all shows, 4.3% were additionally pay-what-you-decide. Shows with ticket prices above £13 were minimal and only exceeded the £15 price 4.3% of the time, and at a price of £17. The one occasion when a show cost more was a £25 ticket for an event triple the length of our typical show (a six-hour New Year's Eve performance), which resulted in a price of £4 an hour.

Since then, no show has exceeded the cost of £15 per ticket. From 1 February 2025 until now, 69% of all shows were priced at or below £13 a ticket, with tickets at the lower end sold at £5. Additionally, 9.4% of all shows were pay-what-you-decide.

In comparison, according to the Stage UK ticketing survey 2024, the cheapest theatre tickets in the South West are, on average, £18.57 (Giverny Masso, "UK Ticketing Survey 2024," The Stage, 28 November 2024), demonstrating the significantly lower rates we offer to achieve accessibility. A national poll conducted by YouGov.co.uk revealed "ticket prices are a top barrier to the majority of Britons who haven't been to the theatre recently" (Mathew Smith, "The cost of theatre tickets is main reason people don't go," *YouGov*, 6 March 2024), which we have endeavoured to tackle.

Our prices offer our community affordable access to participate in improv and also watch West End sell-out acts in an intimate venue. For example, one of our Flagship shows, Murder She Didn't Write, performed 14 times at the Bristol Improv Theatre from February 2024 to January 2025 alone (three Murder She Didn't Write, three Murder She Didn't Fright, four I Saw Mommy Killing Santa Claus, and four More Stuff She Didn't Write). The same show sold out during its London West End debut at the start of 2025, with tickets priced at £19.50, £29.50, and £39.50 (based on seating) at London's Duchess Theatre, an example of the more affordable prices we offer in a more intimate setting.

Whilst prioritising Bristol troupe's and productions, other nationally renowned and reputable acts we provide financial accessibility to include the Chortle Award-winning Jericho Comedy, the five-star worldwide performing improvised show Acaprov, the internationally performing ImprompTwo, the TV recognised The Noise Next Door, the international Berlin's Kaleidoscope, the over-140-year-old-world-renowned student sketch comedy society Cambridge Footlights and the sell-out improv comedy and jazz show in London Giant Steps.

Similarly, we offer affordable access to shows with renowned actors and comedians, like Chris Grace of the Brighton Fringe award-winning show Sardines, who performed with our flagship show and Associate Company This Is Your Musical (This Is Your Musical: One-Off Cabaret Featuring Chris Grace) and English Comedian of the Year Finalist: Radu Isac.

*The above figures exclude any tickets associated with independent parties who externally hire our venue, set their own prices and process their own tickets, such as Europe's "comedy nomad" Victor Patrascan.

b) Embracing Local Acts

Our consistent showcase of local troupes and ensembles exemplifies our commitment to our charitable purpose, as the charity's programme reflects the diversity of our community. We broaden representation, enable local voices to be seen and heard, and reduce the perception that professional theatre is accessible only to established artists with significant resources, removing structural barriers to participation. One of our Flagship shows (and local performers), Degrees of Error, has recently had sell-out performances in London's West End following regular and consistent performances at our charity. Showcasing local acts allows equitable access to artistic development and increases participation among groups who might otherwise be excluded due to financial, social, or institutional limitations. Our community-led programming further fosters deeper engagement between the theatre and its audience. Local performers attract local audiences, strengthening community bonds and encouraging people who may not typically attend theatre to engage with the arts (creating a sustainable cycle of participation). Collectively, these measures advance inclusion, remove barriers to access, and directly support the charity's purpose of making improvisational art accessible to all.

The Bristol Improv Theatre has three Associate Companies and several Flagship Shows, all locally produced and cast. These include This Is Your Musical, Bish Bosh Bash: The Improvised Game Show, Up the Antics, Murder She Didn't Write, Drag Dungeoneers (our newest Flagship addition) and our Unscripted Players productions. The charity also features homegrown acts, some of which first came together through our own offerings, including Tales from the Wasteland: Post-Apocalyptic Improv. Other local performers of our charity include the Jazz Police, the Groundhogs and many more.

Not including participatory performances, which are almost entirely community-run, and not including student showcases, which are always community-run, of all performances during the period in question, 85% were local Bristol acts; 11% of those were sold out; and they brought 4,892 audience members.

Since 1 February 2025, of all performances, 83% were local Bristol acts, 13% of those were sold out, and from the local Bristol shows alone, we welcomed 2,803 audience members. These figures and percentages are expected to increase significantly, as all our upcoming Christmas performances feature local Bristol acts.

In addition, we have now further broadened our community offerings and inclusivity efforts, featuring one of our first family-targeted shows from our local Flagship company (This Is Your Musical): This Is Your Panto! – Family Friendly Matinee in December 2025. The performance is recommended for ages 5 and older, thereby broadening our community outreach and expanding our offerings to a new audience, including parents who may normally be unable to see our shows due to childcare commitments. The show sold out six weeks before the performance and has a growing waitlist.

c) Showcasing Community Artwork

To maximise our community involvement in the space available to us, we continued to use our venue's bar to showcase the art of local artists.

Providing exhibition space for local creators reflects the community's diversity of artistic expression. This opportunity reduces barriers for emerging artists who may lack access to traditional gallery settings, thereby supporting equitable participation in the arts. Displaying local artwork also strengthens the charity's relationship with its community by encouraging broader engagement from individuals who may not otherwise interact with improvised theatre. The presence of community-created visual art fosters a welcoming and culturally representative environment, increases footfall and exposure to improv, and promotes a sense of shared ownership of the space.

During the period in question, these artists included Billie Appleton, Caitlin Booton, Martyna Gradziel, Karen Slater (Geetlush), Maria Lee Warren, Patricia Polkane, Bethan Thomas, Convergence 10, Eleanor Rose, Harriet Rose Cox, Sanni Phyanniska, Xenia Randle and Tom Bonson.

A permanent artwork, created by Bristol local artist Xenia Randle, was painted on the theatre wall in the winter of 2025 to showcase the charity logo, and a permanent mural will be created on the exterior of the building by local Bristol artist and improviser, David Puck, in 2026.

d) Staff

We strive to reduce financial barriers for individuals who may otherwise be excluded from working in the arts due to low pay and aim to strengthen our relationship with our community by modelling ethical standards, supporting local economic wellbeing, and ensuring that those who deliver its services can participate fully and sustainably in community life. Each administrative job opening offers applicants the opportunity to apply for the role by submitting a video cover letter in place of a written one, further facilitating accessibility. We consistently encourage applications from people from the Global Majority and the LGBTQA+ community.

The Bristol Improv Theatre is an equal opportunities employer. Staff salaries were set according to a proportional pay system, whereby the highest rate of pay cannot exceed twice the lowest rate of pay. We are a recognised Real Living Wage employer and pay our professional freelance artists above the recognised Independent Theatre Council's minimums.

e) The Little Improv Festival

We continued to host The Little Improv Festival, a community-focused weekend featuring performances, workshops, and jam sessions, to bring together the local improv community to perform, learn, and connect through improvisation.

The 2024 Little Improv Festival ran from 22 March to 24 March. We hosted four performances, seven workshops, two improv jams and an introduction to the team, welcoming 160 participants.

Since then, the 2025 Little Improv Festival ran from 28 March to 30 March. We hosted four performances, three workshops and a closing talk, panel and jam session. We welcomed 166 participants, a 3.7% increase from the previous year.

f) Affordable Venue Hire for Community Use

Our venue offers our community, including groups, societies and clubs, the opportunity to rent a stage and sell tickets to their own audience, whilst also having access to a functioning bar. Additionally, the space meets a broad range of alternative cultural, educational and community needs. Beyond artistic performances, we have hosted film screenings, business meetings, community parties and wedding receptions, delivering community-focused and cultural activities. Facilities include our main theatre space with fixed stage lighting, audio equipment, and backstage provision. We also offer our smaller theatre space in the bar, as well as two ancillary rooms suitable for smaller meetings, rehearsals, and training and educational activities.

Since April 2017, the charity has continued to host the local YU Japanese Language School at our venue, supporting approximately 66 classes each year. This women-led organisation plays a valuable role in strengthening community engagement by offering comprehensive Japanese language and cultural education ranging from beginner to advanced.

In our main theatre, we have welcomed various improvisational acts to use our space, including comedy acts like Victor Patrascan: Stand up Comedy in Broken English during the period in question.

During this period, we also supported local clubs such as the Bristol Shakespeare Society and the Bristol Bad Film Club (by hosting their film screenings). Since then, we have continued to provide students with a venue to showcase their original productions, such as Can Do Maybe (The Musical), performed in May 2025.

During the 2025 financial year, we made £24,591 from venue hires. Since then, in only nine months, we have already made £19,794. This amounts to an increase in our average monthly revenue from venue hire of 7.3%.

Education and Community (Community Participation and Educational Development)
Our performances continued to extend beyond audience entertainment. In addition to the opportunity for our audiences to experience improvisational comedy and art, we prioritise participation, providing low-barrier opportunities for people to socialise, learn and practise improv in a supportive environment.

i. Student Showcases

At the end of every Level 3 and 4 course (two of our seven-week-long educational courses), and additional specialist courses, our students showcase their learning by performing an improvised show at our venue. Tickets are free and available to the public. From 1 February 2024 to 31 January 2025, we hosted 16 student showcases, reaching 314 audience members. Since then, we have held eight student showcases so far and reached 176 people, demonstrating a 12% increase in audience per showcase.

ii. The Unscripted Players Scheme

For three seasons a year (spring, summer, autumn), the charity operates the Unscripted Players Scheme to support emerging practitioners in improvised theatre. Community members may submit proposals for improvised productions; selected proposals are developed into performances presented at the charity's venue, with tickets sold at £12 per non-concession seat. The individual whose proposal is selected is appointed as director, and each production is cast through open auditions available to all members of the community.

Participants receive direct support from the charity to develop their productions, including free rehearsal space, a £100 production budget, and ongoing developmental guidance. The scheme provides opportunities to engage in a broad range of theatre-making roles, including performance, directing, stage management, lighting design, sound design, and set and costume creation. This ensures that creative and technical learning is accessible to individuals with an interest in improvised theatre, both onstage and in production capacities.

Membership in the Unscripted Players is offered free of charge, and members constitute the UK's first amateur dramatics group dedicated exclusively to improvised theatre.

In the period in question, we held nine Unscripted Players shows, with 540 attendees and have since hosted four, totalling 310 audience members, with three additional shows scheduled for November 2025.

During the period in question, we welcomed 38 members of our community to participate in the productions either onstage or backstage, and 43 since then.

iii. Participatory Performances

Our regular activities include improv jams and open-mic nights, all of which encourage participants to build confidence, take creative risks and connect with others. In addition to the below, we continue to offer quizzes and game nights.

i. JAM SESSIONS
We held 13 improvisational jam sessions (titled Improv Jams and Socials) from 1 February 2024, to 31 January 2025 (including Christmas Jam, and October Toast Jam and Social). We have held 12 since then (including our 'Glam Jam', the Hot Summer Jam, and the Closing Little Improv Festival Jam), with the next scheduled for 9 November 2025.

ii. OPEN MIC NIGHTS (LA LA BAR)
We held five musical theatre open mic nights, complete with live piano accompaniment (titled La La Bar) from 1 February 2024, to 31 January 2025. We have hosted two thus far, with another in November 2025.

iii. THE IMPROV LAB
We offer The Improv Lab, a free event for anyone to attend, where various local Bristol groups showcase brand-new shows, make changes to existing shows, experiment with new formats, or use the opportunity to practice in front of an audience whilst receiving valuable audience feedback to build on their work. We held two Improv Labs during the period in question and have since expanded this offering, hosting three so far, with another scheduled for November 2025.

iv. SCRATCH NIGHTS
Since the period in question, we have expanded our participatory performances to include scratch nights, hosting the Apples and Pears Scratch Night in 2025. Scratch nights are designed to showcase new improvisational work from our community whilst providing audience feedback.

iv. Our Bar

Our licensed bar functions as an inclusive gathering space where participants, audiences, and artists can connect, collaborate, and build the relationships that underpin a healthy creative community. Fitting 100-120 people and a smaller 8m x 2m stage for our smaller audiences, after most shows and courses, performers, instructors and our community members can be found interacting at our bar. As a low-barrier-to-entry activity, sitting at our bar allows community members interested in improv to informally learn more about the art of improvisation from our performers and instructors without commitment. Our bar strengthens the educational environment by fostering informal discussion, reflection, and peer support before and after classes and performances.

Additionally, our bar stocks products from local and independent suppliers to invest in our community and support local businesses.

During the period in question, led by Lee Abecasis, strategic and intentional changes in our bar offerings and stock management led to a 29% relative increase in net profit from bar sales, earning £68,242.

Since then, Lee has continued to narrow bar stock purchases to drastically reduce costs. We have thus far earned £47,996 from bar sales, increasing relative profit from bar sales by 21% by 1 November 2025.

Education

Education is central to the mission of the Bristol Improv Theatre. Our performances, classes and community programmes are designed to deepen public understanding of improvisational theatre while developing skills that extend beyond the stage. We continued to provide year-round opportunities for people of all backgrounds to learn, participate and grow through creative engagement.

a) Comprehensive Year-Round On-Site Educational Courses

Alongside our programme of improvised performances, we continued to deliver a structured and widely accessible theatre school offering benefits relevant to everyday life as well as artistic exploration.

Across all courses, drop-in sessions and masterclasses, we, on average, run four educational sessions (Theatre School events) each week from 1 February 2024 to 31 January 2025. This has been maintained since then until the time of writing. We welcomed 1,888 students during the period in question, and have welcomed another 1,446 students since then, representing a diverse cross-section of the Bristol community and surrounding areas.

i. DROP-IN & TASTER SESSIONS

To support flexible engagement, we continued to offer weekly drop-in and taster sessions open to newcomers and returning students alike, allowing individuals to explore improvisation at their own pace. We provide ongoing development opportunities for those who have completed our main long-form courses.

From 1 February 2024 to 31 January 2025, we offered 53 total Drop-In sessions for anyone interested in improvisation. Of those sessions, 49% were sold out, and we welcomed a total of 566 students.

Since then, until 1 November 2025, we have thus far offered 43 Drop-In Sessions, 40% sold out, and we have already welcomed 409 students.

ii. SIX-TO-SEVEN-WEEK COURSES

Our six- and seven-week courses introduce adults, many with no prior performing experience, to the core principles of improvisation. These courses focus on creativity, communication, confidence-building and collaborative skills, rather than vocational training.

During the period in question, we offered 25 six- and seven-week courses. 32% sold out, and we welcomed 314 students.

Since then, until 1 November 2025, we have thus far offered 15 six- and seven-week courses, 20% sold out, and we have already welcomed 176 students.

As mentioned above, at the end of two of our recurring seven-week courses, students showcase their work in a free public performance.

iii. SPECIALIST WORKSHOPS AND MASTERCLASSES

In addition to our regular courses, we hosted a programme of intensives and one-off masterclasses led by specialist practitioners from around the world. These workshops expose participants to a wide range of performance techniques, including clowning, improvisational hip hop, musical improvisation, stagecraft, and more, broadening their creative understanding and offering pathways into niche areas of artistic practice.

During the period in question, we offered 9 master classes, 33% sold out, and we welcomed 132 students.

Since then, we have already increased our total masterclasses, offering 15 thus far. 20% have sold out, and we have already welcomed 145 students.

b) Workplace Training Programmes (Off-site Improv Education)

Beyond the theatre school, we continued to deliver tailored improvisation training to businesses, universities and community organisations. These programmes use improvisational principles, active listening, adaptability, collaboration and creative problem-solving to support professional development in areas such as communication, facilitation skills and public speaking. We worked with lecturers, postgraduate students, workplace teams and leadership groups to promote confidence, clarity and effective interpersonal engagement. We develop bespoke thematic sessions that use improvisation as a framework for exploring social issues, confidence and empowerment. Examples include our successful course Being a Difficult Woman, which uses improv to examine identity, agency and communication.

Alongside our continued offerings for local celebrations, during the relevant period, we have had four Workplace Training sessions for organisations dedicated to assisting the public (led and run by Imogen Palmer, our Head of Workplace Training and Education):

- *Improv for People Skills*: *The Act of Bringing Joy to Work* for Zoe Ltd. We ran a session to help hone Zoe Ltd's workplace. Zoe Ltd runs the world's largest in-depth nutrition study and proudly asserts that its studies "include people of all ethnicities, sexes, and backgrounds... to replace 'one-size-fits-all' guidance with personalised approaches." They further offer a Gut Health Test for personal use to assist in personal health.

- *Design Skills for Costume Interpretation* for the SS Great Britain: Two four-day workshops on improvisation skills for costume interpretation were requested by the SS Great Britain for their Women of the Waves offering. After the successful workshops, the SS Great Britain requested our further involvement in their project, Fully Dressed. The SS Great Britain is a historic steamship and cultural and educational site in Bristol. It currently offers educational and cultural experiences to the public. *Fully Dressed* won an Association for Heritage Interpretation Engaging People award in 2025 [more below on page 20].
- Two sessions for the University of the West of England (UWE): *Teaching Materials That are Not Your Own: Improv Skills for Teaching* for the School of Engineering in July 2024, and three rounds of six half-day workshops in collaboration with their Learning and Development Department. According to the Education Index, the University of the West of England is the largest provider of higher education in the Southwest of England.
- *Improvisation Skills for Communication and Collaboration* for the Woodland Trust: A one-day workshop. The Woodland Trust is the largest woodland conservation charity in the United Kingdom.

Since then, while continuing our work with the SS Great Britain, we have increased our work assisting local educational organisations, including 11 total workshops for UWE, six total workshops for the University of Bristol, Bristol's Russell Group public research university, four workshops for the University of Bath, a leading UK public research university and work with local schools with Cheltenham College and the Bristol Grammar School, broken down as follows (in chronological order):

- UWE: Six *Improvisational Skills For Teaching Programmes* in collaboration with their Learning and Development Team, three six-hour workshops on *Improvisation Skills for Teaching,* plus two one-hour coaching sessions (with the University of Bath), one *Establishing Connection & Trust in Class Online Course Delivery*, one *Establishing Collaborative Classrooms Course*, and one *Teaching & Facilitating Learning With Spontaneity & Adaptability.*
- University of Bristol: Three *Voice and Presence* workshops for their Active Learning Programme, one *Musical Improv Workshop* at the STI-ENID conference (the International Conference on Science and Technology Indicators 2025), one *Plenary* workshop for their Active Learning Programme, and one *Confidently You: Bringing Authenticity to Public Speaking* workshop.
- University of Bath: one *'Improvisation for Communication: Getting Out of Your Head'* workshop and three six-hour workshops *on 'Improvisation Skills for Teaching,* plus two one-hour coaching sessions (with UWE).
- Cheltenham College: one *School's Improvisation* Workshop
- Bristol Grammar School: one *School's Improvisation Workshop*

From the 12-month period in question, we made a total of £13,672 from workplace training. Since then, in just nine months, we have already made £35,795 thus far, accounting for a monthly average increase of 249%.

Diversity

a) Performances/Shows

We continued to maintain the following representation and inclusion criteria for the selection of our shows:

- Representation of the existing Bristol Improv Theatre community, including amateur artists
- Representation of different styles of improvisational theatre and artistic expression that uses improvisation in devising or performance

- Inclusion of communities that are under-represented in the existing Bristol Improv Theatre community or improv more widely.

In alignment with our diversity objectives and organisational values, all-women ensembles within our organisation are not limited to cisgender women but are inclusive of all women.

From February 2024 to the time of writing, we have continued to highlight artists from marginalised groups and to feature shows exploring their experiences. Some key highlights include:

1. *WOMAN* (8 March 2024 and 24 May 2024): An all-women celebration for International Women's Day locally created and showcasing various performers from our own community, including new artists trained by us at our Theatre School: Tina Malhotra and Camilla Owen.
2. The Bareback Kings (29 March 2024): A drag king comedy group, who, through improvisation, cabaret and sketch, tackle issues including gender and politics.
3. *David Puck Drag's Big Book of Improvised Interactive Musical Stories* (9 February 2024): Drag performer and non-binary artist David Puck brought a bedtime storybook to life, described as "Bandesnatch meets Ru Paul's Drag Race meets Mother Goose."
4. The Muses (23 February 2024): A Bristol women-led and directed improv production.
5. *Slash HER! The Musical* (21 April 2024): An external hire "Headed up by the proudly queer, neurodivergent" and Bristol-based theatre company, CakeHorse Productions.
6. *Do the Right Scene* (4 May 2024): A performance from the UK's first all black improv comedy team.
7. *Games Night Pride Special* (30 June 2024): Hosted by "queer feminist" IMOGENÉ (Imogen Palmer), a night of games and comical challenge. All donations went to Bristol Pride.
8. *Hell Yeah Bristol!* (12 July, 2024): Monica Gage presented a group of queer Bristol improv performers and a women-centred cast. All donations went to Bristol Pride.
9. *Improv Appreciation Weekend with David Escobedo* (24 July 2024): A panel discussion on the desire to maintain inclusivity within improvisational art whilst acknowledging its discriminatory history.
10. *Boogaloo Stu presents Big Quiffy Bingo* (11 August 2024): Boogaloo Stu's one-man show, which challenges gender norms and embraces individuality.
11. *The Awkward Guide to Friendship* (27 September 2024): An all-women, neurodivergent duo (House of Figs) interprets experiences of loneliness and connection.
12. *Men?!* (16 November 2024): An all-male group delving into modern masculinity, the male loneliness epidemic, toxic masculinity and the "contrasting experiences of being a man today."
13. The Bareback Kings (14 February 2024): A return of the drag king comedy group.
14. *Track 96 present The Oracle* (28 March 2025): A Hip Hop troupe that strives to "recognise the communities that brought these art forms to life" to provide a blend of music, comedy and improvised storytelling.
15. *International Women's Day Hosted by the Muses* (8 March 2025): A showcase of Bristol's improvisational women talent, hosted by the Muses, a women-led and directed Bristol improv production.
16. *DragProv Revue* (5 July 2025): A drag queen and drag king double act performing improvised songs, sketches and raps.
17. *Comediasians* (13 September 2025): The UK's "premier pan-Asian improv group" on a mission to "bring laughs from the diasporASIA to the UK comedy scene."
18. *Drag Dungeoneers* (September 2025): Our new flagship show featuring local Bristol drag queens.

19. *Arabian Nights* (upcoming, 22 November 2025): A "comedy cabaret of Middle Eastern delights," to celebrate SWANA (Southwest Asia and North Africa) identity.

b) Theatre School/Educational Programmes and Offerings

Our educational programmes continue to expand the reach of improvisation, provide a safe space for marginalised and discriminated groups, and facilitate community building and artistic expression.

Of our specialist workshops and masterclasses [more on page 16] during the relevant period, 56% were led by women, and since then, 67% thus far have been led by women.

We further expanded our commitment to diversity by offering educational Drop-in Sessions, open to all levels and exclusively for communities that may feel excluded from the art of improvisation due to historic discrimination and marginalisation. For the spring and summer of 2025, we offered two different regular specialist drop-in sessions targeted to these audiences and led by members of the relevant communities:

- **Global Majority Drop-In Sessions:** Created as a safe improvisational space for those of marginalised races and ethnicities. The space welcomes attendees to self-identify if it is right for them.
  In line with our commitment to diversity, we will soon begin updating our Global Majority Drop-In Sessions. Currently, these sessions are titled "Global Majority Drop Ins" following the term created by UK anti-racist activist Rosemary Campbell-Stephens. The term refers to people who are "black, Asian, brown, dual-heritage, indigenous to the Global South, and/or have been racialised as 'ethnic minorities'" highlighting that it is an important reframing because this demographic "represents approximately 80% of the world's population." The term also includes Latine, Arab and Romani people, Pacific Islanders, and other biracial or multiracial people mixed with one or more of the above-listed. We will soon launch a consultation to gather feedback on the term from our community and offer them the opportunity to select their preferred identifying term, whether it be "Global Majority," "Ethnic Minority," "People of Colour," or any other term. We will then update the name accordingly.

- **LGBTQA+ Drop-In Sessions:** Created to build community and increase visibility, and a space for LGBTQ+ stories and experiences in improv.

The Drop-In sessions provide a safe space for members of the specific communities to bring their lived experiences into improvisation within a supportive environment and challenge stereotypes historically performed within the art form. We intend to continue these offerings.

Other Theatre School opportunities promoting diversity included:

- *Do The Right Scene's Global Majority* Session (4 May 2024): The UK's first all black improv comedy team led a specialist Global Majority Drop-In Session. The session gave participants the chance to perform with Do The Right Scene at their ticketed professional performance that evening, offering further opportunities to a marginalised community.
- *The Feminist Paintalong: Abstract Uterus* (29 March 2024): An opportunity for participants to celebrate feminism through their own painted artwork.
- *The History of Improv with David Escobedo* (24 July 2024): An interactive workshop which acknowledged the "ugly" and discriminatory origin of improv whilst focusing on redirection and experimentation with historic improv styles.

- *Track 96 Greets and Beats Workshop* (29 March 2025): A workshop introducing performers to the basics of freestyle rapping and beatboxing led by a hip hop troupe which strives to "recognise the communities that brought these art forms to life."
- *Culture Flow with Tai Campbell* (upcoming in 2026): A weekend-long course that offers a new approach to improv designed for people of diverse backgrounds, such as Black, Asian, Minority Ethnic and POC performers, led by a founding member of Do the Right Scene, Tai Campbell.

c) Water Closets

All bathrooms at the Bristol Improv Theatre are gender-neutral to further our mission as a safe and diverse space. All our attendees, regardless of gender identity or expression, can access the bathroom safely and comfortably. Our hope is for this to reduce barriers to participation, and it affirms our commitment to providing an inclusive and welcoming environment for all members of the community. All three bathrooms adjacent to our theatre and bar additionally have their own sink in an enclosed space for further privacy.

Fundraising

a) "Save the BIT" Campaign of July 2024

The Save the Bristol Improv Theatre was launched on 10 July 2024 as an appeal to our community to prevent closure during financial crisis. The Executive Director created a target of £20,000. By 14 August, 2025, the campaign had raised just over £17,500. By 3 September 2024, £25,536 had been raised from 299 public donors, and the campaign ended after raising a total of £27,006.12.

The campaign was a resounding success. The Facebook launch received over 10,000 views and achieved 118 shares from our community. We received public support from The Wardrobe Theatre, Cardiff Improv, Canterbury Improv, Basingstoke Improv, Liverpool Comedy Improv, Margate Improv, Leamington Spa Improv, Canny Funny Improv (a collection of improvisers based in the Midlands) and more. Through testimonials and community involvement, the charity's public benefit is evident [examples on pages 22-24].

Additional Recognisable Achievements

The charity's additional accomplishments further affirm the charity's role in shaping, enriching, and contributing to the wider artistic environment.

1. In January 2025, it was announced that the Bristol Improv Theatre was not only nominated but deemed a Finalist of the Bristol Life Awards' Arts & Creative category. The Bristol Life Awards are advertised as the "most prestigious" and "most tightly contested" awards of the city of Bristol.
2. Our Workplace Training work for the SS Great Britain, titled *Fully Dressed: Passenger Takeover - SS Great Britain Trust* [also mentioned on page 18], in partnership with the Bristol Institute of Performing Arts, won the Association for Heritage Interpretation Award for Outdoor Work in 2025.
3. The Bristol Improv Theatre, at the time of writing, is listed as #29 of 278 things to do in Bristol on TripAdvisor.
4. In 2024, we were featured in the BBC News, Visit West, Bristol24/7, and Stage Talk Magazine following the overwhelming community support of our Save the BIT Campaign and in BristolWorld on the success of one of our Flagship shows and to feature one of our upcoming shows on female rage, amongst other articles and features.

5. Wilbee Films Ltd, a local family business production company comprised of members of our community, voluntarily and without solicitation, created a passion project as a love letter to the charity and its community. They filmed, produced and created the short documentary *Who, What, Why*, to celebrate improvisation at the Bristol Improv Theatre. Born from their care and passion for improvisation and the charity, the film premiered at the charity during the Save the BIT Campaign in August of 2024. Wilbee Films filmed at the charity and featured testimonials from members of our community who praised the art of improvisation and the Bristol Improv Theatre, attesting to how it deeply and permanently influences their lives for the better in a fun and relatable manner.
   The short film can be watched here: https://www.youtube.com/watch?v=8BYSILAYiFs

Public Benefit

In light of the mission-driven work described in the preceding Achievement and Performance section (pages 9 to 21), the Trustees are satisfied that the charity's activities deliver clear public benefit in line with the organisation's objects and the Charity Commission's guidance on public benefit. The trustees have paid due consideration to the Charity Commission's guidance on public benefit, and we confirm that we believe the public benefit has been met. The Trustees had due regard to the commission's public benefit guidance when exercising any powers or duties to which the guidance is relevant.

Improvisation is an inherently accessible and empowering art form. Our participants consistently report significant personal benefits, including increased confidence, reduced social anxiety, improved communication skills, and support during periods of mental hardship such as bereavement or isolation. Many community members describe their involvement with the Bristol Improv Theatre as life-changing, both socially and emotionally. This is reinforced by the positive feedback we receive across our public platforms, including Google Reviews (examples below), where audiences and learners highlight the transformative impact of improv and the welcoming, supportive environment we provide.

The charity provides affordable opportunities for the public to engage meaningfully with the arts, whether as audience members, learners, or participants, and offers training that equips individuals with transferable skills, including confidence, communication, teamwork, and resilience.

Participants report a wide range of benefits, including:

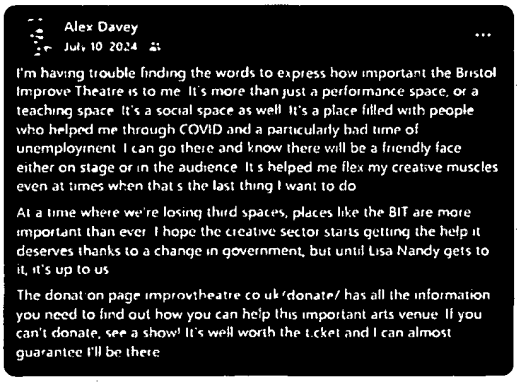
- Improved confidence and public speaking skills;
- Support in managing anxiety, depression, bereavement and other mental health challenges;
- Enhanced fluency for individuals learning English as a second language;
- Opportunities for creative exploration and social connection;
- Increased ability to apply improvisational concepts (listening, adaptability, supportive teamwork) in workplace and educational settings, and
- *Improvement in thinking 'on one's feet' in the workplace and everyday environments.*

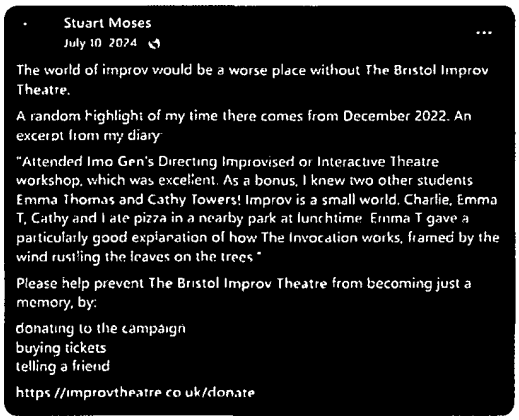
Trustees are satisfied that the personal benefit is incidental to achieving the organisation's purposes.

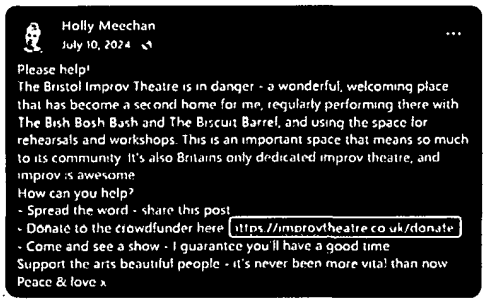
The excerpts below reflect voluntary insights shared by participants and audience members in public forums and reviews.

The feedback included has been drawn from unsolicited reviews and public posts made voluntarily by participants and audience members.

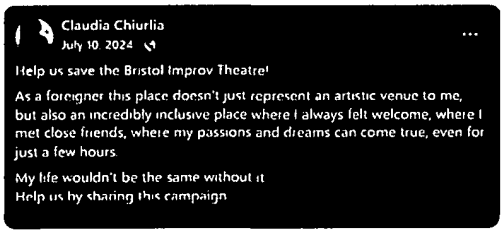
1. Examples of the "Save the BIT Campaign" fundraising shares:

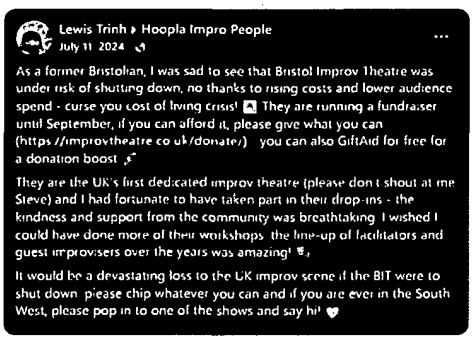

Alex Davey
Jul, 10 2024
I'm having trouble finding the words to express how important the Bristol Improve Theatre is to me It's more than just a performance space, or a teaching space It's a social space as well It's a place filled with people who helped me through COVID and a particularly bad time of unemployment I can go there and know there will be a friendly face either on stage or in the audience It s helped me flex my creative muscles even at times when that s the last thing I want to do
At a time where we're losing third spaces, places like the BIT are more important than ever I hope the creative sector starts getting the help it deserves thanks to a change in government, but until Lisa Nandy gets to it, it's up to us
The donat on page improvtheatre co uk/donate/ has all the information you need to find out how you can help this important arts venue If you can't donate, see a show! It's well worth the t.cket and I can almost guarantee I'll be there

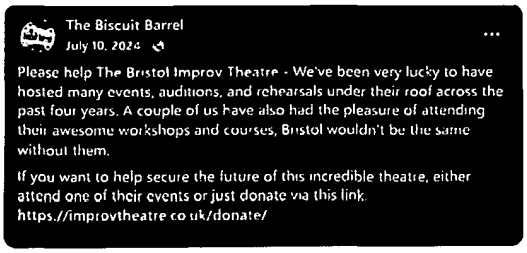

Stuart Moses
July 10 2024
The world of improv would be a worse place without The Bristol Improv Theatre.
A random highlight of my time there comes from December 2022. An excerpt from my diary:
"Attended Imo Gen's Directing Improvised or Interactive Theatre workshop, which was excellent. As a bonus, I knew two other students Emma Thomas and Cathy Towers! Improv is a small world. Charlie, Emma T, Cathy and I ate pizza in a nearby park at lunchtime Emma T gave a particularly good explanation of how The Invocation works, framed by the wind rustling the leaves on the trees "
Please help prevent The Bristol Improv Theatre from becoming just a memory, by:
donating to the campaign
buying tickets
telling a friend
https //improvtheatre co uk/donate

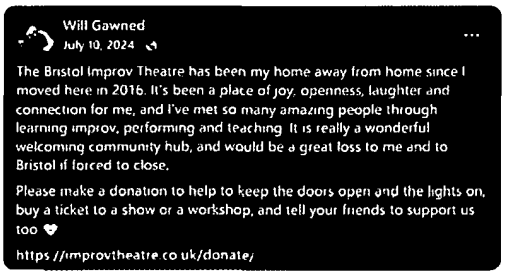

Holly Meechan
July 10, 2024
Please help!
The Bristol Improv Theatre is in danger - a wonderful, welcoming place that has become a second home for me, regularly performing there with The Bish Bosh Bash and The Biscuit Barrel, and using the space for rehearsals and workshops. This is an important space that means so much to its community It's also Britains only dedicated improv theatre, and improv is awesome
How can you help?
- Spread the word - share this post
- Donate to the crowdfunder here https //improvtheatre co uk/donate/
- Come and see a show - I guarantee you'll have a good time
Support the arts beautiful people - it's never been more vital than now
Peace & love x

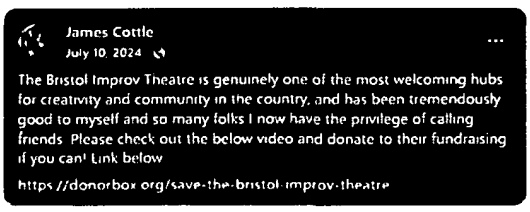
Charlie Vero-Martin Comedy
July 31, 2024
The UK is losing its theatres and comedy venues at an alarming rate Bristol Improv Theatre is an incredible community that inspires and reaches way beyond its own city
I genuinely believe that not just London but the UK in general will soon cease to be a country known for its culture and contribution to the arts There is an incredible wealth of talent and artists who have been fighting for creative spaces despite the lack of funding but it is now becoming impossible
Please consider donating and sharing

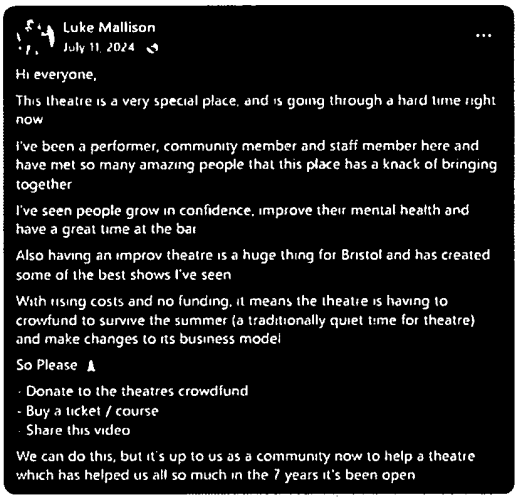

Claudia Chiurlia
July 10 2024
Help us save the Bristol Improv Theatre!
As a foreigner this place doesn't just represent an artistic venue to me, but also an incredibly inclusive place where I always felt welcome, where I met close friends, where my passions and dreams can come true, even for just a few hours.
My life wouldn't be the same without it
Help us by sharing this campaign

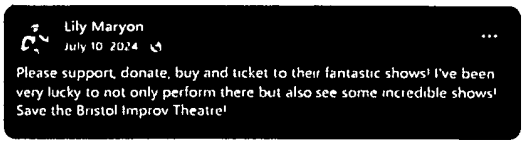

Lewis Trinh ▸ Hoopla Impro People
July 11 2024
As a former Bristolian, I was sad to see that Bristol Improv Theatre was under risk of shutting down, no thanks to rising costs and lower audience spend - curse you cost of living crisis! They are running a fundraiser until September, if you can afford it, please give what you can (https //improvtheatre co uk/donate/) you can also GiftAid for free for a donation boost
They are the UK's first dedicated improv theatre (please don t shout at me Steve) and I had fortunate to have taken part in their drop-ins - the kindness and support from the community was breathtaking I wished I could have done more of their workshops the line-up of facilitators and guest improvisers over the years was amazing!
It would be a devastating loss to the UK improv scene if the BIT were to shut down please chip whatever you can and if you are ever in the South West, please pop in to one of the shows and say hi!

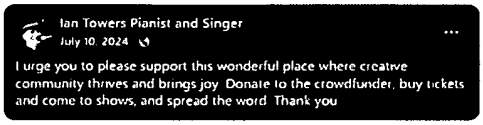

The Biscuit Barrel
July 10, 2024
Please help The Bristol Improv Theatre - We've been very lucky to have hosted many events, auditions, and rehearsals under their roof across the past four years. A couple of us have also had the pleasure of attending their awesome workshops and courses, Bristol wouldn't be the same without them.
If you want to help secure the future of this incredible theatre, either attend one of their events or just donate via this link.
https://improvtheatre co uk/donate/


Will Gawned
July 10, 2024
The Bristol Improv Theatre has been my home away from home since I moved here in 2016. It's been a place of joy, openness, laughter and connection for me, and I've met so many amazing people through learning improv, performing and teaching It is really a wonderful welcoming community hub, and would be a great loss to me and to Bristol if forced to close.
Please make a donation to help to keep the doors open and the lights on, buy a ticket to a show or a workshop, and tell your friends to support us too
https //improvtheatre co uk/donate/


James Cottle
July 10, 2024
The Bristol Improv Theatre is genuinely one of the most welcoming hubs for creativity and community in the country, and has been tremendously good to myself and so many folks I now have the privilege of calling friends Please check out the below video and donate to their fundraising if you can! Link below
https //donorbox org/save-the-bristol-improv-theatre


Luke Mallison
July 11, 2024
Hi everyone,
This theatre is a very special place, and is going through a hard time right now
I've been a performer, community member and staff member here and have met so many amazing people that this place has a knack of bringing together
I've seen people grow in confidence, improve their mental health and have a great time at the bar
Also having an improv theatre is a huge thing for Bristol and has created some of the best shows I've seen
With rising costs and no funding, it means the theatre is having to crowfund to survive the summer (a traditionally quiet time for theatre) and make changes to its business model
So Please
- Donate to the theatres crowdfund
- Buy a ticket / course
- Share this video
We can do this, but it's up to us as a community now to help a theatre which has helped us all so much in the 7 years it's been open


Lily Maryon
July 10, 2024
Please support, donate, buy and ticket to their fantastic shows! I've been very lucky to not only perform there but also see some incredible shows! Save the Bristol Improv Theatre!


Ian Towers Pianist and Singer
July 10, 2024
I urge you to please support this wonderful place where creative community thrives and brings joy Donate to the crowdfunder, buy tickets and come to shows, and spread the word Thank you

2. Examples of Google Reviews collected in November 2025:

Holly Norrington
4 reviews

★★★★★ 4 months ago

Love this theatre so much. The talent is incredible and the level of silliness and creativity is like nothing you've ever seen before. Take your mum, take your friends A guaranteed fun night out.

eric shafer
Local Guide · 122 reviews · 49 photos

★★★★★ 9 months ago

We did Rebecca's Lunchtime workshop and had a great time. I have about a year of doing improv and my friend had zero experience and we both got a ton out of the class! Well done!

Mie Bjørnskov Frandsen
5 reviews · 1 photo

★★★★★ a year ago

I've watched a lot of improv comedy in Denmark (where I'm from), so when I went with my British girlfriend (who's not a theatre geek like me...), the expectations weren't exactly high. But this improv theatre group was blowing both of us AWAY. I was happy to find that I could enjoy British improv comedy just as much as my favourite Danish groups (you know, comedy tends to not translate well), and my girlfriend had a BLAST - she was laughing her head off and pleasantly surprised how much she enjoyed it. So we DEFINITELY recommend this reasonably priced, hilarious experience - they do it every time. We went again of course, and these people are just pros.

Alex Boothe
9 reviews

★★★★★ a year ago

The Bristol Improv Theatre is such a fantastic venue, offering both courses and performances in improvised comedy. Shows include its monthly its monthly flagships, such as The Bish Bash Bosh and This Is Your Musical, which are fantastically entertaining and easily accessible to those who haven't seen improvised comedy before - I can highly recommend. After watching shows there semi-regularly for 18 months, I bit the bullet and enrolled on 2 courses consecutively, which were hosted by welcoming instructors. I opted for the courses that did not involve a showcase performance at the end, despite being tempted, but really enjoyed them and made new friends off the back of them. Those hosting the shows are charming and friendly.

Kyle Hartigan
2 reviews

★★★★☆ a year ago

What a treat this was. Not somewhere I would normally go but I thought what the heck, lets give it a go. I was not disappointed! The show was hilarious and it was fun to spend time talking to the cast and crew in the bar after the show. I would highly recommended.

Lisa Ronson
Local Guide · 21 reviews

★★★★★ 9 months ago

Lovely space, lovely staff, laughed so hard I cried. Excellent evening looking forward to the next one

Hannah Newrick
Local Guide · 10 reviews · 2 photos

★★★★★ a year ago

I'm always in awe of the talent of the performers! Always a really fun night

Evie Francis
11 reviews · 4 photos

★★★★★ a year ago

Undoubtedly the best show in Bristol. I've been twice with changes in the performers but both times I found incredibly talented people, countless hilarious moments and songs so catchy you'll find yourself singing them for weeks. Such good value for money and I can't recommend enough. Thank you all so much for making such a great evening!

Stuart Moses
4 reviews

★★★★★ a year ago

The Bristol Improv Theatre is a warm and welcoming place to visit, whether you're seeing a show or attending a workshop.

The Bish Bosh Bash: The Improvised Game Show is one of my favourite shows. It's a very easy format to enjoy. It sees two teams nominally competing with each other to see who's best at playing fun and silly games. The pace is quick, the editing slick, you'll have a lovely time.

If you're interested in learning how to improvise, the quality of the teaching is exemplary. I particularly enjoyed a workshop called Intro to Game of the Scene, led by Maria Peters, but all the classes are great. There's always a friendly, supportive vibe, helping you celebrate the choices you make.

Andrzej Wawrowski
6 reviews · 7 photos

★★★★ a year ago

Discovered Bristol Improv Theatre a few months and ago and have been a (semi) regular ever since! If you're looking for an inspired evening of comedy and silliness this is the place to come :-)

Will
2 reviews

★★★★★ 4 months ago

The Bristol Improv Theatre is a fantastic venue to watch really high quality, improvised comedy and theatre. The community around the theatre is wonderful, very welcoming and open to people from all backgrounds. If you have never seen improv before, I strongly recommend giving it a go! You won't be disappointed! Similarly, they have various classes and workshops for all abilities including total beginners that you can find on the website! If in doubt, send them an email and the team are happy to answer any questions!

Rae J-H
4 reviews

★★★★★ 10 months ago

This is just the most warm and welcoming space. They put on some fantastic shows! It's a gem of a theatre!

Philip McMahon
Local Guide · 23 reviews · 3 photos

★★★★★ a year ago

I've done 3 courses here now, all so good. Bristol is very lucky to have such an incredible place! Recommend all the shows and events

Jack Greenwood
3 reviews

★★★★★ a month ago

If I'm ever at odds as to how to spend my evening, I'll go here because I always end up having a wonderful time. They're enormously welcoming, and have a wonderful community.

Tina Malhotra
2 reviews

★★★★★ a year ago

LOVE LOVE LOVE this place! It is my second home, warm, friendly, welcoming, from classes to shows, what's not to love!

Beshoy Agayby
13 reviews

★★★★★ a year ago

Excellent space for catching a variety of improv shows or join a class. The people are friendly and helpful and there is a nice little bar area for a nice drink :)

Lisa Greenwood
Local Guide · 27 reviews · 47 photos

★★★★★ a year ago

Well organised, clean, very welcoming, a shining star of the community!

Gemma
2 reviews

★★★★★ a year ago

If you don't think Improv is for you, think again! I've attended The Bristol Improv Theatre for shows and have now completed 5 classes - and would highly recommend both!
The classes are inclusive, fun and cater to all different improv abilities; from absolutely novices, to more practised performers.
The array of shows at the theatre is fantastic, there truly is a show for everyone! From This Is Your Musical - an improvised musical show, to Murder She Didn't Write - a murder mystery all created from audience prompts; you're sure to have a fun night out

Cydney Bennington
Local Guide · 26 reviews · 87 photos

★★★★★ a year ago

Such a brilliant show. Welcoming, friendly, inclusive cast members and staff, really great night out. We will be back!

Lucy Peters
Local Guide · 56 reviews · 1 photo

★★★★★ a year ago

Fantastic experience coming to watch The noise next door last night lovely atmosphere
We will definitely be back to watch more improv shows really lovely night out thank you

Declan Dennehy
Local Guide · 16 reviews · 1 photo

★★★★★ a year ago

My favourite place in Bristol and I've lived here pretty much my whole life. The shows are hilarious, the classes are great and the monthly jam is so much fun. Everyone that works there is so nice and welcoming! If you haven't been, give it a go, they have loads going on. Bish Bash Bosh is a great show for a first timer!

Martin Chittell
2 reviews

★★★★★ 2 months ago

What an amazing evening. Clever and funny. Great sing song at the end. You leave this place feeling better about life.

Going Concern

Significant Events

The trustees acknowledge that the charity's reserves had been significantly depleted prior to the organisation obtaining charitable status. Contributing factors included the reliance on, and subsequent withdrawal of, funding from the UK Government's Arts Council: Culture (Covid-19) Recovery Fund; the inflationary economic environment and cost-of-living pressures that increased utility and operating costs; and the absence of a formal financial strategy from the organisation's inception. The latter is due to the organisation originating as a cause-driven mission rather than a strategic business framework. During the reporting period, the charity continued to address these challenges. Following the unexpected departure of the Executive Director in April 2025, the trustees provided increased oversight and temporarily assumed executive management responsibilities. This enabled us to identify operational and financial issues and implement a series of measures aimed at strengthening the charity's financial position in the short, medium, and long term. We are proud to report that these measures have proven successful, as evidenced by the comparisons between the period in question (1 February 2024 – 31 January 2025) and figures since then (1 February 2025 – 1 November 2025) under Awards and Achievements. An explanation of what measures were implemented and the financial improvement is provided below.

The trustees consider that the charity will continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved.
These are for the four following reasons:

1. **Outstanding Loans**

   We have cultivated a strong relationship between our creditors, who are longstanding supporters of the charity and seek to see it succeed.

   All our significant long-term outstanding debts do not accrue interest. Our largest outstanding debt does not require repayment until 2027 at the earliest, and when payment is sought, the full amount will not be requested immediately. Our smaller debt does not require repayment until January 2026 at the earliest.

2. **Implementations to Achieve Significant Financial Improvement**

In chronological order

a) Appointment of a Pro Bono Business Consultant

The Trustees appointed Colin Burlison to act as a Pro Bono Business Consultant (Volunteer) in February 2025. Colin immediately commenced a Root Cause Analysis to determine why the charity was financially unstable. He began interviewing staff and observing their day-to-day operations.
Colin produced a preliminary report on 13 March 2025, identifying core avenues for improvement. Key findings of the report included:

- Operational Challenges
- Leadership and Cultural Concerns
- Unclear Workstream Responsibilities
- Ineffective and Inefficient Processes
- Issues of Team Communication

Immediate measures were approved by the Trustees and implemented by Colin to tackle the identified issues, including:

- Process improvements: eliminating and automating manual processes where possible.
- Staff development: including undergoing appraisals.
- Workstream management: establishing KPIs and shared goals amongst staff.
- A team workshop for staff and trustees to develop new frameworks for their roles and identify areas for improvement to refocus efforts to improve operational effectiveness and efficiency

Within the following weeks, staff reported immediate benefit and improvement in their working environment, which led to subsequent workplace and business improvements.

b) Removing Ownership of Residential Flats

Until April 2025, the Bristol Improv Theatre operated as a sub-landlord for the residential flats

('the flats') situated on the top floors of our venue.
We sought to remove this responsibility: acting as a landlord did not further our charitable aims, managing the residential flats took resources away from achieving our charitable aims and financial success in those revenue streams, the financial benefit of retaining flat was minimal (during the period, flat revenue accounted for only 9% of our income), the vast cost of maintenance required to improve the flats to a livable condition was estimated to be almost 3% of our total revenue. Additionally, bearing responsibility for the flats increased our liability and risk as an organisation.

In August 2024, requests were made to Aedis Ltd, our landlord, seeking the return of ownership of these flats to them; however, this was denied.

In March 2025, the Chair successfully negotiated: their removal, a decreased monthly rental payment and received six months rent free from the landlord in exchange.

c) Successful Negotiation of a Six-Month Rent Waiver

In March 2025, the Chair successfully negotiated free rent from our venue landlords, Aedis Ltd, for six months, with no debt accrued and with a rent reduction upon the end of the six-month period. This free rent and reduction was in exchange for the Bristol Improv Theatre forfeiting ownership of the residential flats.
The efforts saved a total of £3,900 per month from April 2025 to October 2025, with a net savings of £1,450 per month once deducting previous income gained from the residential flats.

d) Organisational Restructure

i. Executive Positions

The Bristol Improv Theatre had been operating under the leadership of an Executive Director (formerly the Commercial Director until 2020) and an Artistic Director since its inception. Upon the sudden departure of our Executive Director in April 2025, the position of Chief Executive Officer was created, and the role of Artistic Director was modified at the board level to no longer manage direct reports, allowing a sole focus on artistic direction and programming. The Board of Trustees collectively took on the role of Chief Executive Officer (CEO) until Colin Burlison was appointed as voluntary interim CEO. In October 2025, Tom Mansfield was recruited in a full-time paid capacity.
The change has proven incredibly successful, with staff immediately reporting clear line management, streams of responsibility, and executive function upon the creation of the CEO role.

ii. Marketing Department

Following the departure of our Marketing Manager (1.0fte) and the resignation notice from our Marketing Assistant (0.4fte) in April 2025, and after the Chair assisted in reviewing strong applicants for the Marketing Manager position, upon her suggestion, the opportunity to restructure the marketing department was made at a board level. A Head of Marketing (.6fte) position was created to line manage the Marketing Manager (1.0fte), and the Marketing Assistant position was removed. The new position accommodated Paula Luke as Head of Marketing and Chiara Wakely as Marketing Manager.

The change has been incredibly successful; our marketing department has achieved major developments and success since then, as outlined further below (on page 29).

e) Financial Strategy

To establish a financial strategy and assist in the strategic direction, Trustees arranged the following Strategy Days for all administrative staff and Trustees:

- 17 April 2025 at the BBC Studios (attended by all administrative staff, the Chair, available Trustees, and led by our Business Consultant)
- 22 July 2025 at the Bristol Improv Theatre Offices (attended by all administrative staff and led by the Voluntary Interim CEO)

f) Trustee Mentorship Programme

As part of the financial strategy and to further support staff following the sudden departure of our Executive Director, from April 2025 to July 2025, individual Trustees served as mentors to a specified administrative department/role. This mentor/mentee relationship demanded biweekly meetings between the Trustee and their assigned department's staff. Raeesa Rajmohamed was paired with the new marketing department, Emily Griffiths was paired with the Box Office and Volunteer Programme Manager, Helen O'Donnell was paired with the Operations Manager and Artistic Director, and Hugh Harris was paired with the Bar and Building Manager.

g) Instituting Bi-Weekly Meetings Between the Chair, Available Trustees and All Administrative Staff

To discuss operations and strategy, following the sudden departure of our Executive Director, Trustees took on management responsibilities. Virtual meetings were held with all administrative staff and trustees (the Chair and at least one other Trustee) on the following dates: 8 May 2025, 23 May 2025, 6 June 2025, 20 June 2025 and 4 July 2025.

h) Appointing an Interim CEO

The Board of Trustees appointed Colin Burlison as Voluntary Interim CEO on 10 June 2025. He identified the need for us to earn an additional £6,740.58 per month to break even and created and presented the following revenue-building strategy via three main projects:

- Workplace Cultural Shift
- Organisational Value Setting and Workstream Prioritisation
- Process Improvement

Additionally, he began the groundwork for further projects, including working with marketing to initiate fundraising training (more below) and planning a potential new membership scheme and corporate partnerships, all of which are on our horizon.

Colin led and managed staff and managed the finance function day-to-day. He oversaw and managed the recruitment of six staff members (including freelance instructors) and, with board support, recruited our new full-time CEO, Tom Mansfield. Colin moulded the team to work cohesively, guided by clearly set organisational core values and a target of 2,000 improv students annually by 2030.

By the end of his official tenure on 13 October (when Tom began full-time work), without a fundraiser, Colin led a year-to-date net profit of £12,284 by 13 October 2025. In comparison, by that time the previous year (by 13 October 2024), prior to Colin's involvement, the theatre had lost £7,425 despite the Save the BIT campaign raising £27,006. This means Colin led a year-to-date net profit improvement of £19,709.

Following Colin's implementation, every member of staff reported significant positive changes in the trajectory of their work, the organisational culture, and their professional outlook. He additionally oversaw and led the further developments below (3. Additional Developments Leading to Financial Improvements).

i) Redrafting Contracts, Templates and Policies

- Organisation and Contracts: During the period in which the Trustee undertook management responsibilities, the Chair reorganised and standardised the storage of HR documents, contracts, and records to strengthen compliance and ensure efficient access for staff. The Chair and Shaun also redrafted staff contracts and developed standardised templates to streamline future administrative workflows, create consistent organisational processes, and support stronger financial management by *reducing operational inefficiencies and lowering administrative risk.*
- Policies: Trustees have begun identifying significant policy gaps and opportunities to update our Articles of Association to better reflect a charity rather than a company. The process to redraft almost all organisational policies and our Articles of Association has begun. Our current policies project will safeguard and protect the Bristol Improv Theatre's five core values and reinstate a financial and reserves policy that ceased to exist prior to this period. Updating our Articles of Association and organisational policies strengthens compliance, governance, and alignment with our charitable purpose and core values. We believe this improved governance framework will increase funder and donor confidence, enhance eligibility for grants, and support more consistent and effective operations to contribute directly to increased financial revenue and long-term organisational sustainability. The recruitment of a business consultant and interim CEO during a time where the cost of rent was no longer impacting finances allowed for the continued and growing financial success we have seen in recent months, and is what gives us incredible confidence in the building of reserves over the next 12 months, in tandem with the creation of our policy.

3. Additional Developments Leading to Financial Improvements

a) Staff Development

Staff development was integral to our financial improvement, as we welcomed five new administrative team members, including one brand-new role for the charity and one entirely voluntary position in an interim capacity:

- (Voluntary Interim) Chief Executive Officer, Colin Burlison (June 2025 – October 2025) – Initially completing voluntary work for us as a Pro Bono Business Consultant commencing in February 2025, the board requested Colin to step into the position of CEO in June 2025 following the sudden departure of our Executive Director and as we recruited for a full-time employee.
- (Full-Time Paid) Chief Executive Officer, Tom Mansfield (October 2025)
- Head of Marketing, Paula Luke (April 2025)
- Box Office and Volunteer Programme Manager, Michael (Mike) McCall (July 2025)

- Marketing Manager, Chiara Allan (formerly Chiara Wakely at time of recruitment) (April 2025)

Additionally, in August 2025, following the first signs of improvement in our financial position, the Trustees took proactive steps to strengthen staff wellbeing and professional development by procuring an Employee Assistance Programme (EAP). The EAP, delivered through Health Assured, provides all staff with 24/7 access to confidential, independent support, including face-to-face or virtual counselling across a wide range of wellbeing and personal matters. This decision reflects the charity's commitment to fostering a supportive, inclusive, and sustainably developed working environment for the team whose work underpins our mission.

b) Fundraising Training

Lottie Donovan is a local fundraising consultant, philanthropy advisor and accredited coach with over 18 years of experience, including significant involvement in the University of Bristol's £100m centenary campaign and involvement in fundraising for various theatres.

In anticipation of future fundraising and to equip our team to appeal to our community in the long term, from August 2025 to September 2025, we underwent three all-administrative-staff full-day sessions. The staff developed approaches to drive long-term fundraising growth. Practical ways to define our purpose, communicate our 'why', engage loyal audiences and cultivate key relationships to achieve sustainable fundraising aims were explored with all administrative staff, specifically tailored to deliver on our vision and impact. This has readily prepared us to launch a fundraiser, which we intend to do within the next few months.

c) Marketing

In two months, in the autumn of 2025, our newsletter open rate increased by 21.34% and click rates increased by 8.7%. Website new users increased by 2%.

i. Visibility

Logo (Theatre Wall)

In an effort to increase our visibility and permanently showcase a local artist, our Chair initiated the process to have the charity's logo displayed on the theatre stage wall in the winter of 2024/2025. Xenia Randle, a local Bristol artist, volunteered to paint the logo, which is now displayed during various performances.

External Banner

The new marketing department designed, created and printed a banner that increases the visibility of our venue to passersby. The banner was hung in October 2025. Staff have reported an increase in locals passing the building and enquiring about the space and offerings.

Brochures

To further facilitate community outreach and increase footfall, the marketing department created the first of the intended seasonal (triannual) Bristol Improv Theatre brochures to showcase our autumn and winter programme of 2025. Our

autumn/winter brochures were placed at various local theatres and local community shops, including Starlings Café on Queens Road. Since publication in October 2025, we have already received 2,951 visits to the brochure's online portal.

Building Mural

After ongoing negotiations, an arrangement has been made between the charity and David Puck, a local Bristol artist and improviser, for them to paint a mural on the outside wall of our venue, to further increase local visibility and permanently feature our local artists. As council permissions and arrangements with the landlords are finalised, work will commence in 2026.

ii. Website

Updates

Significant modifications to the website to better showcase our offerings began with improvements made by the Chair in the spring of 2025, following the resignation of our former marketing manager and prior to the start date of the new marketing department. The "Applied Improv" webpage tab was changed to "Workplace Training" to better reflect our offering. The information package became linked to the website to provide more information and ensure easy accessibility for online visitors. Further consultation with the marketing department determined Workplace Training as the best title.

The new marketing team used data analytics to identify gaps in website user-friendliness: users were unclear whether shows were student showcases or personal performances, the calendar often failed to update or display what had been listed, and information was minimal. One of the first initiatives of the new marketing department was to improve the function and accessibility to facilitate community access and knowledge. Pages have been significantly improved and redesigned to improve these functions.

Host

The marketing department identified in the functionality of the website due to limited GoDaddy support. They reported delays as long as 11 days to rectify plugin issues and malfunctions despite promising resolution within 24 hours impeding upon our audiences ability to purchase tickets or make enquiries on our offerings. In the summer of 2025, after consulting GoDaddy, we transferred our webpage host from GoDaddy to WordPressNurse to increase strength in accessibility, layout and function, as well as monthly backups and regular speed checks.

Online Engagement

Marketing identified: the lack of presence on LinkedIn, cultivated data to determine to scrap Ents24 as a platform to showcase offerings, and redesigned the use of Facebook and other social media sites, allowing staff to dedicate their time elsewhere and on more revenue building activities.

iii. Workplace Training

In summer 2025, the Marketing Team comprehensively redeveloped the Workplace Training information pack to better reflect the programme's offer and its benefits to the wider community. The improved clarity and positioning of the pack enhance the charity's ability to engage prospective partners, strengthen community-focused messaging, and increase accessibility. They additionally devised a Drop-In Session titled "Workplace Improv Discovery Workshop: Handling Difficult Conversations" to take place on 5 November 2025.

Marketing further attended The Bristol Growth Network and other in-person events to market Workplace Training and offerings.

These efforts support higher uptake of training services, contributing to increased revenue while promoting the organisation's values of inclusion and community impact. They further led to our newest Workplace Training contract with Rolls-Royce.

iv. Venue Hire

The Marketing Team undertook a comprehensive redevelopment of the venue hire information pack in the summer of 2025 to provide clearer, more detailed and professionally presented information about the charity's available spaces, facilities, and equipment available. The updated pack improves transparency for prospective hirers, enhances accessibility, and better reflects the venue's quality and community-focused purpose.

This redevelopment strengthened the charity's ability to attract a broader range of users, supporting increased utilisation of the premises and advancing community inclusion, education, and diversity by encouraging wider engagement with the creative and cultural opportunities offered within the space.

v. Visual Brand Repositioning

The marketing team identified the need for greater cohesion across all charity communications to ensure that each advertisement clearly distinguishes the specific revenue stream it promoted, while maintaining alignment with the Bristol Improv Theatre's established identity. To achieve this, marketing refined and standardised the organisation's visual branding, creating a unified system that enhances clarity without altering the charity's recognisable style and created new internal posters and signage. These improvements have strengthened audience understanding of our programmes, supported more effective targeting, and improved the visibility of individual income-generating activities, leading to clearer messaging and more efficient customer engagement.

vi. Promotions

The marketing team implemented promotional activities based on a cost-benefit assessment, prioritising initiatives with the highest projected return relative to staff capacity and time. For example, the "Bank Holiday Bonus" was initiated in the summer of 2025. Those looking to purchase a ticket to our performances were offered a free ticket for each full-price ticket purchased. After launching the promotion, ticket sales increased dramatically, rapidly earning an additional £450. This approach has continued to operate effectively and delivers consistently strong results.

vii. Bar TV

The Marketing Team began utilising the existing television display in the Bar area to present refreshed branding and promote the charity's programmes, events, and hireable spaces to visitors already engaging with the venue. This measure enhanced on-site communication, increased visibility of the charity's activities, and strengthened audience awareness of our community-focused opportunities supporting greater participation across our offerings.

viii. Communal Blackboard

Hoping to achieve higher attendance and increased revenue through improved visibility and stronger community trust, on the marketing team's recommendation, the bar team installed a feedback blackboard in the communal bar area to display positive audience comments and encourage real-time community engagement. Titled, "How was it for you? Leave a review!" the blackboard encourages attendees to share their real-time thoughts on the Bristol Improv Theatre's offerings. The additional installation of tappable discs linking directly to Google Reviews further streamlined the feedback process and increased accessibility. These initiatives strengthen audience connection, foster an inclusive and participatory environment, and enhance the charity's online reputation.

d) Show Time Changes

In the summer of 2025, upon our Business Consultant's suggestion, we changed the start time of most of our showtimes to 7:30 pm to facilitate additional community gatherings at the bar after our performances. Not only did this further promote and encourage community building, but it also assisted in increasing our bar sales.

e) Ticketing Platform Changes

In the summer of 2025, the Voluntary Interim CEO, Colin, identified the need to change ticketing platforms to Spektrix, as opposed to listing on Line Up Now and Ticket Tailor with Stripe and PayPal as payment processors. These are currently cumbersome and inefficient, and Line Up Now takes upwards of 6% of ticket revenue. In contrast, Spektrix will charge 5% or less, with lower fees the larger our revenue grows. Spektrix is also an all-in-one system that will enable our team to work much faster and provide better service to the public. Spektrix includes customer relationship management, marketing, fundraising, and robust ticketing tools. The combination of these in an inclusive system will enable streamlined process management, delivering world-class experiences for our community and saving our staff time.

Additionally, the transfer to using the ticket processor Spektrix will consolidate all ticketing information onto one processor, dramatically improving our ability to collect marketing information, communicate directly with our audience and send more targeted information to our community.

The contract with Spektrix was signed in October 2025, and work will commence with them at the start of 2026. We are eager for the benefits this will bring.

4. Updated Financial Position (1 February 2025 to 1 November 2025)

Summary
By 1 November 2024, we had a total turnover of £213,426 and other income of £50,432, resulting in a net profit of £2,935. However, this was largely due to the £27,006 raised during the Save the BIT Campaign Fundraiser and the increased ticket sales sparked by the large campaign. Notably, the Save the BIT Campaign is a one-of-a-kind fundraiser rather than a testament to our fundraising abilities; it was our community taking action to prevent our closure and cannot be repeated. It is difficult to determine the impact the Save the BIT Campaign had on our sales. As our processes remained the same from financial year 2024 to 2025, it is more accurate to compare our current financial position (financial year 2026) with our financial year prior to the Save the BIT Campaign (financial year 2024).

By 1 November 2023, we had a total turnover of £207,583 and other income of £28,854, resulting in a net loss of £32,925.

Now, as of 1 November 2025, we have made £212,775 with other income of £15,752, resulting in a net profit of £80. This is without a fundraising campaign and despite paying rent in October for the first time following the end of our six months of free rent, and this figure is in addition to paying a full-time Chief Executive Officer for the first time in October.

When excluding the one-off 2024 Save the BIT Campaign, our current net profit has increased by £24,151 since 2024 and by £33,006 since 2023.

Our financial success this year is largely due to strategic focus on operational efficiency, resulting in cost reductions and process improvements. This has led to a 7% decrease in our cost of sales and a 17% decrease in administrative costs, despite growing our staff headcount.

Overview (1 February 2025 to 1 November 2025)
Since the beginning of the financial year 25-26, our financial performance has undergone a drastic change. For the first time in the organisation's history, revenue has exceeded £30,000 per month and monthly profit has exceeded £5,000 for two consecutive months. By 1 November, the organisation has broken even for the financial year, achieving a sustainable position, an upward performance trajectory, and a projected profit of £5,000-£10,000 for the year.

As outlined under Awards and Achievements, since the financial year in question to 1 November 2025, we have achieved the following:

All revenue streams have financially improved in the following way:

- Theatre School's net profit has increased by 5% (due to improvement in the ratio of revenue to costs),
- Workplace Training's monthly average revenue has increased by 249%,
- Our percentage of sold-out shows has increased by 2% *(excluding participatory performances, which for the accounts are considered theatre school)*
- Bar Sales net profit has increased by 29%,

- Venue hire's monthly average revenue has increased by 7.3%.

As of 1 November 2025, thus far in the 25-26 financial year, income was £228,537 (2025: £263,858 and 2024: £236,427) and expenditure was £228,537 (2025: £260,923 and 2024: £269,362), resulting in a surplus thus far for the year of £80 (2025: £2,935 and 2024: £-32,925).

From 1 February 2025 to 1 November 2025:

- Total income from Ticket Sales was £49,334, which represents 21.6% of the charity's income.
- Total income from Theatre School Sales was £65,441, which represents 28.6% of the charity's income.
- Total income from Bar Sales was £42,411, which represents 18.6% of the charity's income.
- Total income from Workplace Training/Applied Improv Sales was £35,795, which represents 15.7% of the charity's income.
- Total income from Venue Hire Sales was £19,794, which represents 8.7% of the charity's income.
- Total income from Accommodation Rents was £5,950, which represents 2.6% of the charity's income.
- Total income from Airbnb was £684, which represents 0.3% of the charity's income.
- Total income from Donations was £ 4,691, which represents 2.1% of the charity's income.

Amendment: Additionally, as of 27 November 2025, our short-term outstanding debt, totalling £6,424, was entirely paid off for the first time in two years. Our only debt is our long-term loans that do not require immediate repayment.

For the above reasons, the trustees consider the charity will continue as a going concern for a period of at least 12 months from the date of these financial statements being approved.

Financial Review (Year Ended 31 January 2025)

For the year ending 31 January 2025, income was £346,016 (2024: £359,264) and expenditure was £361,945 (2024: £391,066), resulting in a deficit for the year of £15,929 (2024: deficit of £26,235 after corporation tax refund of £5,567). There were £0 restricted funds at the year-end.

From 1 February 2024 to 31 January 2025:

- Total income from grants and donations was £32,654, which represents 9.4% of the charity's income.
- Total income from the box office and corporate work was £187,509, which represents 54.2% of the charity's income.
- Total income from bar sales was £68,242, which represents 19.7% of the charity's income.
- Total income from venue hire was £24,591, which represents 7.10% of the charity's income.
- Total income from accommodation rents [our operations ceased operations on April 14, 2025] was £25,200, which represents 7.28% of the charity's income.
- Total income from Airbnb income [our operations ceased operations on April 14, 2025] was £7,819, which represents 2.26% of the charity's income.

Theatre Tax Relief
We worked with TTR experts Creative Tax Reliefs to submit our TTR claim for 2023 and 2024, which was submitted after the financial year end and instead reflects on our 2025 profit and loss statement. The value of each claim was £4,150 and £4,320, respectively, totalling £8,470.

Gift Aid
Our Gift Aid claim amounted to £4,401, primarily through the Gift Aid Small Donation scheme; however, this amount is reflected on the profit and loss statement for the financial year.

Pension Liability
The Bristol Improv Theatre uses the government pension scheme, NEST. We therefore have no pension liabilities.

Reserves Policy
At the time of writing, the Board of Trustees is going through a complete policy revision, renewal and reconstruction. The spring changes in executive leadership allowed the trustees to identify policy gaps and outdated policy. The absence of a financial reserves policy was identified. Due to the precarious financial position the theatre was formerly in, it was deemed careless to create a policy of which the charity would be in immediate violation. The intention is to rectify the theatre's financial position, build reserves, and create a policy that the theatre never violates. It is a significant matter for us, and although we are not in conflict with any of our policies, we view building our reserves and creating policy as an utmost priority We have identified gaps in policies, located all pre-existing policies which had not been consolidated and created a targeted schedule for the release of each policy.

The trustees supported this senior management team, by implementing a wide range of measures to improve the financial charity and increase reserves over the short, medium and long term. These measures are further elaborated in the going concern, though the outcomes have propelled us to profits for the first time in the theatre's history, despite resuming rent allowing us to feel confident that we will soon build a reserve and have a policy within the next 12 months.

Committed Funds
There were no material committed amounts at the end of the relevant period. No material committed amounts exist now.

Grants
The Bristol Improv Theatre's only grant income was £4,500 from Bristol City Council's Originator funds.

Upcoming Plans and Goals for Future Periods

Long Term

- Education: In alignment with our charitable purposes and unanimously endorsed by staff and Trustees, the Bristol Improv Theatre currently aims to achieve 2,000 annual Theatre School enrolments across workshops, Drop-In Sessions, and long-form courses by 2030.
- Inclusivity: To advance our commitment to inclusivity, we are seeking funding to adapt our facilities for improved mobility access through the installation of a ramp and lift. Our venue is a Grade II listed Georgian-era townhouse with basement extensions that 35 currently require step access. We are actively preparing funding applications to install rear-access ramping and an accessible toilet, enabling us to welcome wheelchair users and others with mobility related access requirements.
- Membership Schemes: The forthcoming transition to the Spektrix ticketing system will streamline our ticketing processes and allow us to offer tailored benefits and incentives to individual audience members. Building on this enhanced capability, we are taking the time to prepare a membership scheme, as proposed by the Voluntary Interim CEO, to deepen community engagement while generating additional revenue. As we launch our next fundraiser, we are eager to explore and take the time to plan long-term membership-level offers that enhance value for our community while remaining accessible to all.

Short Term

- Fundraiser: We anticipate launching a fundraiser by 2026, incorporating the elements taught to staff by Lottie Donovan (please see page 29 for more).
- Upcoming Mural: We look forward to David Puck, a local Bristol artist, improviser and member of our community, to commence the creation of a permanent mural on the exterior of our building in 2026. This will increase local visibility whilst permanently showcasing the work of a local artist (please see page 12 for more).
- Updating the Global Majority Drop-In Sessions Consultation: In line with our commitment to diversity, we will soon begin our consultation with the goal of updating our Global Majority Drop-In Sessions (please see page 19 for more).
- Ticket Processing Transfer: Following our signed agreement with the company, 2026 marks the beginning of our transfer to the ticket platform Spektrix (please see page 32 for more).
- Policy Audit and Update: We are currently auditing and updating all policies. This includes both: our Reserves Policy, which will take place as we build our financial position, and our Articles of Association, which will be amended to better reflect our charity status. We will have identified the priority policies and collated existing policies by 1 December 2025, with the aim to finalise at least one policy a month thereafter (please see page 28 and 35 for more).
- Family-Aimed Shows: Following the already successful This Is Your Panto! – Family Friendly Matinee in December 2025 (see more on page 11), we intend to increase family-oriented shows to further diversify our audience and make the art of improvisation even more accessible to those in our community, such as those who have childcare needs.
- Grants: The recent appointment (September 2025) of a Trustee with extensive grant-writing experience is our first step towards regularly producing grant applications. With the support of Tom Mansfield, Angela Kingdon is consolidating a working list of available grants for which we are eligible and anticipates being in a position to apply on our behalf for 2 per month. We are excited to begin applying and using the funds to enrich our community further.

Statement of Trustees' Responsibilities

The trustees (who are directors of The Bristol Improv Theatre Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report (incorporating the Directors' Report) and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and the income and expenditure of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements, and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities and are responsible for the maintenance and integrity of the corporate and financial information on the charity's website.

Signed by order of the trustees on 27 November 2025

.....
Raeesa Rajmohamed
Chair, Board of Trustees

Independent examiner's report to the trustees of The Bristol Improv Theatre Limited

I report to the charity trustees on my examination of the accounts of The Bristol Improv Theatre Limited ("the Company") for the year ended 31 January 2025.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ("the 2006 Act").

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ("the 2011 Act"). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or

2. the accounts do not comply with these records; or

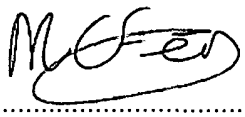
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a "true and fair view" which is not a matter considered as part of an independent examination; or

4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Emphasis of matter

I draw your attention to note 1.2 of the financial statements which sets out the basis on which the trustees have prepared the accounts on a going concern basis. My report is not modified in respect of this matter.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



.....

Michelle Ferris BSc (Hons) FCA DChA
Albert Goodman LLP
Chartered Accountants
Goodwood House
Blackbrook Park Avenue
Taunton
Somerset
TA1 2PX

Dated: 27 November 2025

The Bristol Improv Theatre Limited
Statement of Financial Activities (including Income & Expenditure account)
For the Year Ended 31 January 2025

	Notes	Unres-tricted £	Re-stricted £	2025 Total £	(As restated) Unres-tricted £	Re-stricted £	(As restated) 2024 Total £
Income							
Grants and donations	2	32,654	-	32,654	43,489	-	43,489
Charitable activities	3	187,509	-	187,509	177,668	-	177,668
Other trading activites	4	125,852	-	125,852	138,107	-	138,107
Total income		**346,016**	**-**	**346,016**	**359,264**	**-**	**359,264**
Expenditure							
Raising funds	5	19,621	-	19,621	25,268	-	25,268
Charitable activities	6	342,324	-	342,324	365,798	-	365,798
Total expenditure		**361,945**	**-**	**361,945**	**391,066**	**-**	**391,066**
Net income / (expenditure) for the year before transfers and tax		(15,929)	-	(15,929)	(31,802)	-	(31,802)
Corporation tax		-	-	-	5,567	-	5,567
Net movement in funds		**(15,929)**	**-**	**(15,929)**	**(26,235)**	**-**	**(26,235)**
Reconciliation of funds							
Total funds brought forward		(12,675)	-	(12,675)	13,560	-	13,560
Total funds carried forward		**(28,604)**	**-**	**(28,604)**	**(12,675)**	**-**	**(12,675)**

The results for the year derive from continuing activities and there are no gains or losses other than those shown above.

The statement of financial activities incorporates the income and expenditure account.

Balance sheet

As at 31 January 2025

	Notes		2025		(As restated) 2024
			£		£
Fixed assets					
Tangible fixed assets	9	1,852		2,055	
			1,852		2,055
Current assets					
Stock		4,378		-	
Debtors	10	3,112		11,675	
Cash at bank and in hand		29,282		18,745	
		36,772		30,420	
Creditors					
Amounts falling due within one year	11	(30,406)		(8,328)	
Net current assets			6,366		22,092
Creditors: amounts falling due after one year	12		(36,822)		(36,822)
Net assets			**(28,604)**		**(12,675)**
Funds					
Unrestricted funds	13		(28,604)		(12,675)
Total charity funds			**(28,604)**		**(12,675)**

These accounts have been prepared and delivered in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006 and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

For the year ending 31 January 2025 the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006. The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

Approved by the Board for issue on 27 November 2025 and signed on its behalf by:

.....
Raeesa Rajmohamed
Chair, Board of Trustees

1 Accounting policies

1.1 General information and basis of accounting

The Bristol Improv Theatre Limited is a company limited by guarantee incorporated in the United Kingdom under the Companies Act. Each member of the charity undertakes to contribute a maximum of £1 to the charity's assets if it should be wound up while they are a member or within one year after they cease to be a member. The address of the registered office is given on page 2. The nature of the charity's operations and its principal activities are set out in the Trustees Report on pages 4 – 36.

The financial statements have been prepared on the historical cost basis and in accordance with the accounting and reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)- (Charities SORP (FRS 102)) and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

On 26 March 2024 the company registered as a charity in England and Wales, number 1207613. These accounts are the first prepared since the company became a charity and have been prepared as if the charitable status has always been applied.

These accounts are amended, they replace the original accounts as filed with Companies House., they are the statutory accounts for the charitable company and are prepared as they were at the date of the original accounts.

1.2 Going concern

The trustees assess whether the use of going concern is appropriate i.e. whether there are any material uncertainties related to events or conditions that may cast significant doubt on the ability of the company to continue as a going concern. The trustees make this assessment in respect of a period of at least one year from the date of authorisation for issue of the financial statements. As of 31 January 2025, the charity had net liabilities of £33,082. £36,822 of this figure are held as long-term liabilities, for which the trustees have obtained written assurances that the debts will not be called in until such time as the charity can afford to make repayment. As at 31 January 2025 the charity had net current assets of £1,888. Since that time, the charity renegotiated its tenancy agreement, revisited its business model, and made substantial changes to the way that it operates, as set out in detail on pages 24 to 34 of the Trustees Annual Report. Following these changes, the charity has returned to a surplus making position for the year thus far in 2025-26, and the trustees believe that the changes made have resulted in the charity returning to sustainability. The trustees have concluded that the charity has adequate resources to continue in operational existence for the foreseeable future and there are no material uncertainties about the charity's ability to continue as a going concern, thus they continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 **Income**

Income from donations is recognised in the accounts when receivable and the amount can be reliably measured.

Income from grants is accounted for when unconditionally due and reasonable assurance can be gained that it will be received.

Income from charitable activities comprises box office income from events and corporate work. This income is recognised when the event is delivered, and deferred in case of receipt in advance.

Income from other trading activities arises from bar sales, venue hire and rental income and is recognised at the time that the benefit is transferred to the purchaser - at the time of purchase for bar sales and time of hire and rental period for rental and venue hire income.

1.4 **Expenditure**

Expenditure is accounted for on the accruals basis. Liabilities are recognised in the accounting period to which they relate.

Direct costs comprise all the direct costs of delivering the productions and courses as well as direct costs associated with bar income.

Support costs comprise the costs of the operation of the charity and of the building as a theatre.

Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice.

1.5 **Fixed assets**

Fixed assets are valued at cost less depreciation.
Depreciation is calculated to write off the cost or valuation of fixed assets over their estimated useful lives at the following rate:-

Plant and machinery	– straight line over 5 years
Office equipment	– straight line over 3 years

1.6 **Debtors**

Other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

1.7 **Cash at bank and in hand**

Cash at bank and in hand compromise cash on hand and call deposits that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

1.8 **Creditors**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are recognised at their settlement amount.

1.9 **Taxation**

The company is a registered charity and is therefore not liable to corporation tax to the extent that income and gains are applied for charitable purposes.

1.10 **Fund accounting**

General funds are unrestricted funds receivable or generated for the objects of the company without further specified purpose and are available as general funds.

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets this criterion is charged to the fund, together with a fair allocation of management and support costs.

1.12 **Financial instruments**

The charity only holds basic financial instruments as defined in FRS 102. The financial assets and liabilities of the charity and their measurements are as follows:

Financial assets – trade and other debtors are basic financial instruments and are debt instruments measured at amortised cost. Prepayments are not financial instruments.

Cash at bank – is classified as a basic financial instrument and is measured at face value.

Financial liabilities – trade creditors, accruals and other creditors are financial instruments, and are measured at amortised cost. Taxation and social security are not included in the financial instruments disclosure definition. Deferred income is not deemed to be a financial liability, as the cash settlement has already taken place and there is an obligation to deliver services rather than cash or another financial instrument.

1.13 **Prior period error**

The company registered as a charity on 26 March 2024 and therefore these are the first accounts prepared in accordance with the Charities SORP (FRS 102). In preparing these accounts, the Charities SORP (FRS 102) has been applied retrospectively as if the company had always held charitable status. As a result of this, the prior period has been adjusted to ensure compliance with the Charities SORP (FRS 102), mainly arising from the need to recognise voluntary income on receipt, rather than deferring to the date of spend and holding funds on the balance sheet.

The impact of this on the previously reported 2024 accounts is:

	2024 original accounts	Adjustments	2024 amended
Income			
Box office income - unrestricted	149,661	3,227	152,888
Donations income - unrestricted	1,441	596	2,037
Grant income - unrestricted	3,500	37,952	41,452
	154,602	41,775	196,377
Expenditure			
Production costs - unrestricted	87,424	36,726	124,150
Other direct costs - unrestricted	468	1,000	1,468
	87,892	37,726	125,618
Creditors due < 1 year			
Deferred income	4,841	(4,049)	792
	4,841	(4,049)	792
Reserves			
Unrestricted funds brought forward	13,560	-	13,560
Surplus/ (deficit) for the year	(30,284)	4,049	(26,235)
Unrestricted funds carried forward	(16,724)	4,049	(12,675)

2 Grants and donations

	Unrestricted £	Restricted £	Total 2025 £	(As restated) Unrestricted £	Restricted £	(As restated) Total 2024 £
Grant income	4,500	-	4,500	41,452	-	41,452
Donations	28,154	-	28,154	2,037	-	2,037
	32,654	-	32,654	43,489	-	43,489

3 Charitable activities

	Unrestricted £	Restricted £	2025 £	(As restated) Unrestricted £	Restricted £	(As restated) Total 2024 £
Box Office	173,837	-	173,837	152,888	-	152,888
Corporate Work	13,672	-	13,672	24,780	-	24,780
	187,509	-	187,509	177,668	-	177,668

4 Other trading activities

	Unrestricted £	Restricted £	Total 2025 £	(As restated) Unrestricted £	Restricted £	(As restated) Total 2023 2024 £
Bar Sales	68,242	-	68,242	73,371	-	73,371
Venue hire	24,591	-	24,591	31,942	-	31,942
Rental income	33,019	-	33,019	32,688	-	32,688
Other Sales Income	-	-	-	106	-	106
	125,852	-	125,852	138,107	-	138,107

5 Cost of raising funds

	Unrestricted £	Restricted £	Total 2024 £	Unrestricted £	Restricted £	Total 2023 £
Bar stock	19,621	-	19,621	25,268	-	25,268
	19,621	-	19,621	25,268	-	25,268

6 Charitable expenditure

	Unrestricted £	Restricted £	Total 2024 £	(As restated) Unrestricted £	Restricted £	(As restated) Total 2023 £
Direct costs:						
Production costs	98,608	-	98,608	124,150	-	124,150
Production staff costs	36,854	-	36,854	31,651	-	31,651
Equipment and supplies	889	-	889	2,747	-	2,747
Other direct costs	1,098	-	1,098	1,468	-	1,468
Total of direct costs	137,449	-	137,449	160,016	-	160,016
Support costs:						
Staff costs	106,457	-	106,457	107,965	-	107,965
Rent and rates	51,807	-	51,807	51,835	-	51,835
Utilities	9,999	-	9,999	17,034	-	17,034
Cleaning	3,200	-	3,200	3,568	-	3,568
Insurance	983	-	983	926	-	926
IT software and consumables	2,659	-	2,659	2,591	-	2,591
Other staff costs	52	-	52	429	-	429
Advertising and promotional	3,548	-	3,548	3,611	-	3,611
Subscriptions and memberships	899	-	899	1,667	-	1,667
Repairs and maintenance	3,528	-	3,528	1,745	-	1,745
Travel and subsistence	341	-	341	132	-	132
Office expenses	759	-	759	621	-	621
Other professional services	4,054	-	4,054	779	-	779
Accountancy fees	6,146	-	6,146	2,580	-	2,580
Bank charges	9,483	-	9,483	9,396	-	9,396
Depreciation	958	-	958	903	-	903
Total support costs	204,875	-	204,875	205,782	-	205,782
Total charitable expenditure	342,324	-	342,324	365,798	-	365,798

7 Wages and salaries

	2025	2024
	£	£
Wages and salaries	103,028	106,128
Social security costs	1,368	213
Pension	2,061	1,624
	106,457	107,965

No individual employee was paid over £60,000 (2024: none).

The key management personnel of the charity is considered to be the chief executive. The total costs to the charity of employee benefits for the key management personnel were £25,867 (2024: £14,442).

The average number of employees for the year was as follows:	2025	2024
Number of staff	20	22

8 Net incoming resources before transfers

	2025	2024
	£	£
This is stated after charging:		
Depreciation	958	903
Accountants remuneration - current accountant		
- independent examination fee	1,600	-
- accountancy fee	1,800	-
Accountants remuneration - previous accountant		
- accountancy fee	2,746	2,580

9 Tangible assets

	Plant & machinery £	Office Equipment £	Total £
Cost			
As at 01.02.2024	6,145	1,018	7,163
Additions	199	556	755
As at 31.01.2025	6,344	1,574	7,918
Depreciation			
As at 01.02.2024	4,420	688	5,108
Charge for year	602	356	958
As at 31.01.2025	5,022	1,044	6,066
Net book value			
As at 31.01.2025	1,322	530	1,852
As at 31.01.2024	1,725	330	2,055

10 Debtors

	2025 £	(As restated) 2024 £
Trade debtors	3,112	11,675
	3,112	11,675

11 Creditors- amounts due in less that one year

	2025	(As restated) 2024
	£	£
Trade creditors	13,122	5,938
Accruals and deferred income	12,547	792
Social security and other taxes	4,736	1,598
	30,406	8,328

Deferred income

	2025	2024
	£	£
Deferred income at 1 February 2024	792	547
Released from previous years	(792)	(547)
Resources deferred in the year	9,147	792
Deferred income at 31 January 2025	9,147	792

Income is deferred in relation to ticket sales for events in advance.

12 Creditors- amounts due in more than one year

	2025	(As restated) 2024
	£	£
Loans	36,822	36,822
	36,822	36,822

The charity has received 2 loans, both of which are interest free and repayable at the request of the lender, but not before 31 January 2026.

13 Statement of Funds

	Balance 01.02.2024 £	Income £	Expend-iture £	Transfers £	Balance 31.01.2025 £
Unrestricted funds					
General	(12,675)	346,016	(361,945)	-	(28,604)
Total funds	(12,675)	346,016	(361,945)	-	(28,604)

Statement of Funds - prior year

	Balance 01.02.2023 £	Income £	Expend-iture £	Transfers £	Balance 31.01.2024 £
Unrestricted funds					
General	13,560	359,264	(385,499)	-	(12,675)
Total funds	13,560	359,264	(385,499)	-	(12,675)

13 Analysis of net assets between funds

	Unres-tricted £	Res-tricted £	Total 2025 £	(As restated) Total 2025 £	Res-tricted £	(As restated) Total 2024 £
Tangible assets	1,852	-	1,852	2,055	-	2,055
Current assets	36,772	-	36,772	30,420	-	30,420
Current liabilities	(30,406)	-	(30,406)	(8,328)	-	(8,328)
Non-current liabilities	(36,822)	-	(36,822)	(36,822)	-	(36,822)
	(28,604)	-	(28,604)	(12,675)	-	(12,675)

14 Related party transactions

For the period from February 2025 to October 2025, C Burlison acted as the charity's business consultant and then interim CEO.
C Burlison is the husband of the Chair of Trustees, R Rajmohamed, and operated in these roles in a voluntary capacity and did not receive any remuneration.

Further details are provided in the Trustees Annual Report.

15 Company limited by guarantee

The company was incorporated as a company limited by guarantee and has no share capital. The guarantee to the company is £1 per member on the winding up of the company. At 31 January 2025 the company had four members and the total amount guaranteed was therefore £4.